

January
1974



OLDE TIME



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NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

COVER PICTURE

... PARTY PUFFS

DIRECTIONS ON PAGE 1

POPPY AND PANSY
QUILT BLOCKS

KNITTED TIES

CHINA DOLL BODY

POM POM AFGHAN

POINSETTIA TABLECLOTH

MALTESE CROCHET

KNITTED BABY SETS

DIAMOND SWEATER

CROCHETED TOYS

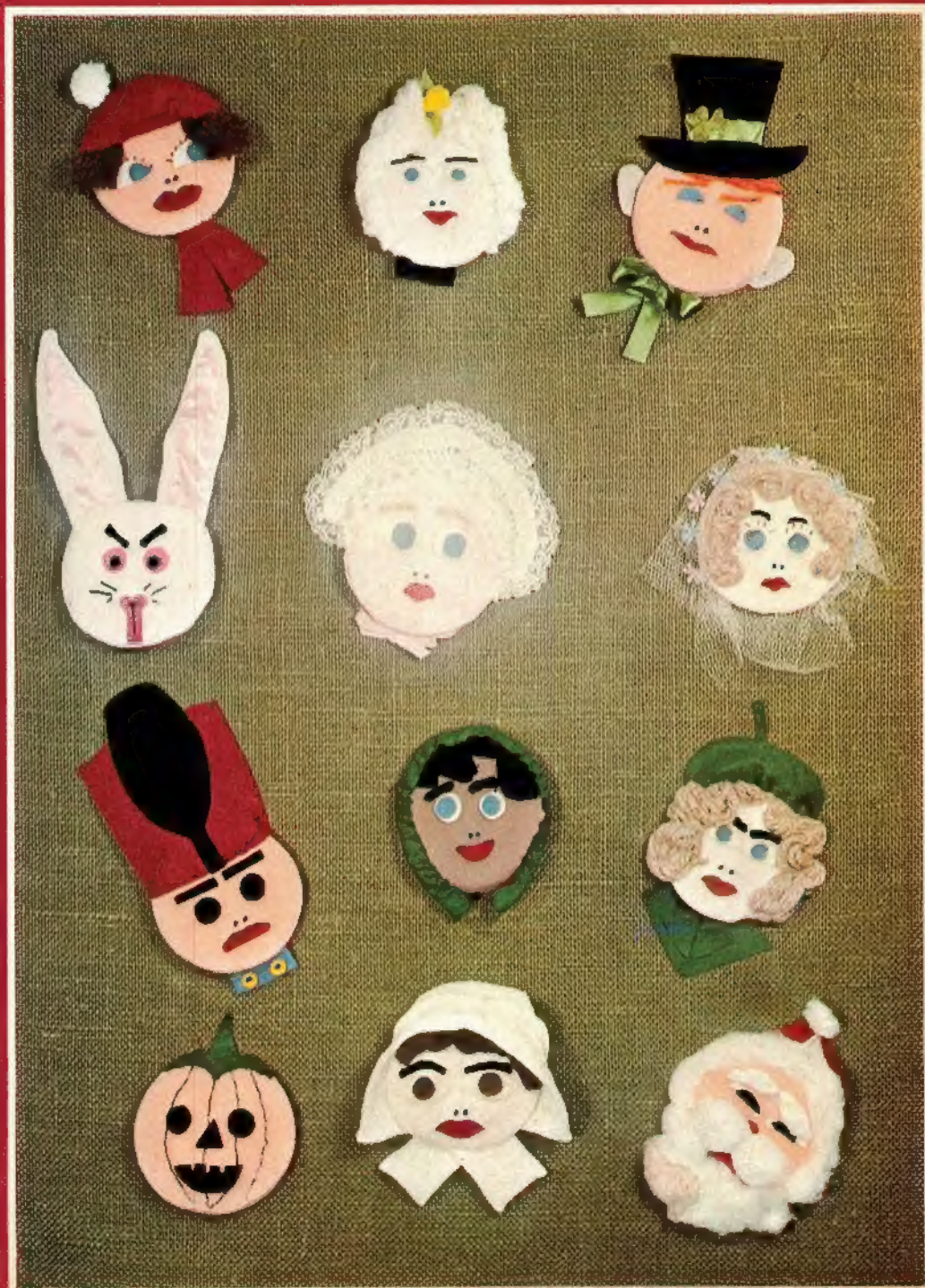
23RD PSALM IN FILET

BATTENBERG LACES

HARDANGER

LESSON IN APPLIQUE

KNITTED EVENING CAPE



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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ASSOCIATE EDITOR *Edward Kutlowski*

DIRECTOR OF PHOTOGRAPHY
NORMAN STRANG

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| | |
|--|------------|
| Party Puffs | 1 |
| Evening Wrap | 2 |
| Poinsettia Design Filet Tablecloth | 4 |
| Applique and Embroidery Quilt Blocks | 8 |
| Diamond Sweater | 10 |
| Towel Linen Unites with Crochet | 12 |
| Couching | 14 |
| Darned Pillow | 16 |
| Pom Pom Afghan | 18 |
| Quaint Toys in Crochet | 19 |
| Little Girls Enter the World of Art | 20 |
| Caning | 21 |
| Lessons in Embroidery for Beginners (Applique) | 22 |
| Battenberg Laces | 24 |
| String Quilt | 26 |
| Twenty-third Psalm in Filet Crochet | 28 |
| A Colonial Rug | 29 |
| Small Wearables | 30 |
| Knitted Comforts | 31 |
| Antique Pattern for Pillow Cover | 32 |
| Tatted Edgings | 34 |
| Embroidered Offerings for Your Church | 35 |
| Scarf in Maltese Crochet | 38 |
| A Crocheted Afghan | 40 |
| Bedroom Set in Hardanger | 41 |
| Tatted Grape & Leaf Design | 43 |
| Dove in the Window | 44 |
| China Doll Body Pattern | 45 |
| Query & Quote | 44, 46, 47 |
| Homemade Playthings | 48 |
| Irish Crochet Lace | 49 |
| Queen Anne's Lace | 50 |
| Cool Mules | 52 |
| Knitted Ties | 54 |
| 3-Piece Luncheon Set | 55 |

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EDITORIAL

Christmas is a time for tradition. The past seems somehow very near and dear to us, and we feel an especial kinship with these ladies of long ago as we follow the ancient custom of working with our hands to create gifts for our loved ones.

Sometimes, in reading over the old patterns, we find it incredible that anyone could have had either the time or the patience to bring them to completion. They were indeed "labors of love". As one reader comments, "Why Victorian ladies didn't go raving blind with the fine print and the kerosene lights, I'll never know."

Well, we've given you larger, more readable print, and we doubt that many of you are using kerosene lamps, but it is still necessary for you to bring a great deal of patience and love to these old designs.

Christmas is a time for sharing, too, and a number of our readers are doing just that. In this issue you will find several patterns which had been requested in previous issues and which were sent to us for all to enjoy. Thus we were able to bring you a very old quilt pattern, a body pattern for a china doll, the Queen Anne's lace design, and a graphed pattern for the twenty-third psalm, all contributed by readers. We are most grateful for the interest and support of those who have taken the trouble to lend a helping hand.

Merry Christmas to All!

Barbara Hall Pedersen

Party

Puffs

Although the primary purpose of a powder puff is to powder your nose, it can also be entertaining! Here are powder puffs - a dozen of them - all very literally dressed up and going places! Let's call them Party Puffs.

They will be delighted to attend your parties, your club, church, lodge, school and college functions, your stork and engagement showers, and they will go to dinners as favors for your guests. They will act as prizes, and they will even travel to convey your good wishes with a gift, or go as gifts of themselves. There is one of them to represent each month of the year. Tie one to a birthday package, choosing the right Powder Person for the month in which the birthday occurs, or the one most representative of the recipient. Hang them on the Christmas tree, send them to the children's parties. Just don't be afraid to use them in any way that occurs to you.

All you need for any one of them is a powder puff of the required size and shade, some pieces of felt, and odds and ends of floss, lace, flowers, fabric and yarn, as indicated. Each little face begins with a powder puff. Choose a nice velvety one, not smaller than three inches in diameter; some are three and a quarter inches. Or, if you prefer, you can make them yourself from velour, which might prove to be less expensive and would provide you with a greater variety of colors.

The first thing to do, since powder puffs are not easy to put designs upon in the usual way, is to trace upon ordinary, thin, white tissue paper the little face you are going to make, and baste this to the "face" of the puff, around the edge. Now rip open the top of the puff (call the top

of the head the top of the puff), for a sufficient distance to allow your fingers to slip inside. Next, cut from red felt the lips of any of the faces except the Jack which would, of course, be black, and applique them with a stitch or two of red floss, working right through the tissue. Next cut the eyes from the felt indicated, assemble and secure with a few stitches in the same way. St. Nick, the Jack, and the Bunny have appliqued noses, and Mr. Blarney and the soldier go in for beetling eyebrows, to be put on in the same way. Mr. Blarney and the Bunny will have to have extra openings in their heads for the insertion of ears: tan felt for Mr. Blarney, and white outing flannel lined with pink satin for the bunny! Such things as Bun's whiskers and the markings on his face, the eyelashes and eyebrows that are not appliqued and the dots that are the nostrils can be put on with black outlining. Eyebrow pencil can be used for some nostrils and brows, but stitchery is really best.

Cut out hats, scarfs, ears, collars and the like from whatever materials are suggested. Sprinkle the inside of the puff very generously with good sachet powder, or a few drops of really fine perfume, and carefully close the opened portions. Then "dress" the head. When hair is to be added, be sure to put that on before putting on the hats, if those are to be worn; putting on the yarn hair is mostly a matter of looping, tacking and appliqueing. St. Nick's hair, brows, mustache and whiskers of white cotton or wool batting are most realistic when applied with a little plastic adhesive such as you can buy at any stationer's.

For the "finalist" touch of all, rouge cheeks lightly with powder or

cake rouge, and don't forget the end of St. Nick's nose!

Descriptions of Individual Puffs



January. - The Winter Sports Girl. (Use a 3¼ inch dark peach puff.) She has blue eyes and hair of brown wool that has been frayed to frizz it. Her scarf is red, and her matching hat has a puffy white wool pom-pom on top.



February. - The Colonial Dame. (Use a light pink puff, 3¼ inches.) Her lips are red felt, and her eyes are blue. Loops of white yarn are coiled into piled-up hair, and into it is tucked a wee silk rose. Tiny black felt beauty patches are tacked to her cheeks, and she wears a black felt neckband.



March. - Mr. Blarney. (Use a dark peach puff, 3 inches.) His ears are of tan felt, his eyebrows and hair are orange. His eyes are blue, his lips are red, and his hat is black felt trimmed with green outlining and a green felt shamrock, while a green ribbon bow is his necktie.

Continued on page 3



Evening Wrap

Materials:

About two pounds of Shetland floss
Three and a half yards of twenty-inch silk (light pink) for lining
Two yards of satin ribbon, two and one-half to three inches wide
One half yard of white crinoline
One yard of featherbone
One pair of bone knitting needles

It is knit in eight sections or gores, the fullness giving a ripple effect from the shoulder.

Cast on forty-one stitches, knit across plain.

1st Row: Put the needle in stitch, as if to knit it, instead wind the floss over the needle and around the first and second fingers three times, bringing the floss up and around the right hand needle the fourth time; knit the stitch (this makes a stitch of four threads on the second needle), continue across the forty one stitches.

2nd Row: Knit across without the loops, but instead of putting in the needle as for plain knitting, put it in the back of the stitch and knit as usual. This is called "twist stitch."

Take off all the stitches in this way, being careful to treat the four stitches in one as one stitch, not to separate them, and so get on an extra stitch. Repeat the row with the loops of fluff, and the straight row, till you have thirty rows on the back of work. It requires knitting across twice, once with the fluff, and once with the plain, to make a row of straight stitches on the back. Now narrow till but seven stitches are left on the needle. To do this, knit off two stitches at one time instead of one, at the beginning of the fluff row, and knit the last two off together at the end of this row. Narrow in this way on each row with the fluff, but not on the straight row, - that is, it is the needle with the single stitches on from which two are taken to narrow. When narrowed down to but seven on the needle, bind off. This finishes one section. The others are knit the same. Overhand together on the back with worsted needle and double thread of the floss. One needs to knit fairly evenly to have the sections come out alike.

The collar is made in four pieces, two fronts and two gores. For the front pieces cast on twenty three stitches.

1st Row: Knit with fluff, as in cape, then plain row.

2nd Row: The same, with plain row.

For the 3rd Row: Narrow one stitch by taking off two from plain row at the beginning of the needle, but not at the end. All the narrowing must be kept on the same end of this piece; narrow one stitch on fourth and fifth rows. Knit the sixth row without narrowing, also the seventh. Narrow one on the eighth and ninth rows. This should leave eighteen stitches on the needle. Knit tenth, eleventh, and twelfth rows like the ninth. Slip and bind. This makes one front of the collar. A piece for the other side of the front is made the same, with the difference of narrowing always by taking off the last two rather than first stitches from the needle. Unless care is taken about this, both pieces will be for the same side of the front. For the two gores cast on twenty stitches. After knitting across once with the fluff and once plain, narrow one stitch at both ends of the needle for the next three rows. This will leave fourteen plain stitches on needle. Knit fluff across, and back plain, once without narrowing; next row narrow once at both ends, then with the twelve stitches on needle continue without more narrowing till there are the same number (12) of rows as are on the fronts of collar. Before lining the cape, tack narrow strips of crinoline or some other light-weight canvas to the middle back seam and the second seam from each front section, and also a somewhat wider strip - shaped to fit - down the edge of each front, to prevent the knitting from sagging.

Shape the lining by taking darts in the silk to correspond to the narrowing of the sections in the knitting. In putting in the lining, tack these darts lightly to the seams in the sections. Let the cape lie easily on the silk, being careful not to stretch or pull it. Baste with fine needle and thread, and when firmly in place slip stitch the lining down the fronts and around the bottom. To line to collar, use featherbone, tacking it the length of the seams (pieces overhanded together), and around the edge. In this way it may

Continued on next page

be shaped to suit the wearer. Cut the lining in sections like the knitted ones, allowing for small seams. A very warm collar may be made by duplicating the one given and overhanding together, - perhaps not as dressy as the silk lining, but very pretty. Fasten the cape together at

the neck with the satin ribbon.

A pretty variation of this cape is made of black wool with shorter loops. To do this, wind over the needle and only one finger; the effect is like curly astrachan or Persian lamb's wool, and lined with bright silk makes a very desirable

wrap. When knitting this short loop, it is well to use needles of two sizes, knitting back the plain row with a needle one or two sizes finer, to hold the shorter loop more securely.

The needles used in making this cape are No.15, as measured by Bell gauge.

PARTY PUFFS Continued



April. - The Easter Bunny. (Use a 3 inch white puff.) He has a pink felt nose, pink felt eyes, and pink-lined white ears. Markings are all black.



May. - The Baby. (Use a 3 inch light pink puff.) Lips will be red felt, eyes blue. The little bonnet is of white lawn trimmed with ruffles of narrow lace and tied with pink ribbon.



June. - The Bride. (Use a light pink puff, 3 inches.) Her lips are red, and there is a blue French knot in the middle of each blue eye. Blonde wool is twisted into curls, and she wears a veil of lace or tulle with wee pink and blue forget-me-nots across the front.



July. - The Soldier. (Use a 3 inch dark peach puff.) He has red lips, blue eyes and beetle black felt brows. His collar is of blue felt with yellow felt buttons, and he wears a red felt hat with a black felt cockade in the front of it.



August. - The Beach Beauty. (Use a 3 1/4 inch suntan puff.) She has black felt hair, blue eyes and red lips, and her bathing cap is green felt.



September. - The "Frosh". (Use a light peach puff, 3 1/4 inches.) She has red felt lips and blue eyes, and over her looped and waved hair of blonde yarn she wears a green felt beret. Her smart collar is green felt, also.



October. - Jack-o'-Lantern. (Use a dark peach puff, 3 inches.) His surface is marked with black running stitch, and black felt makes his features, and green felt his stem.



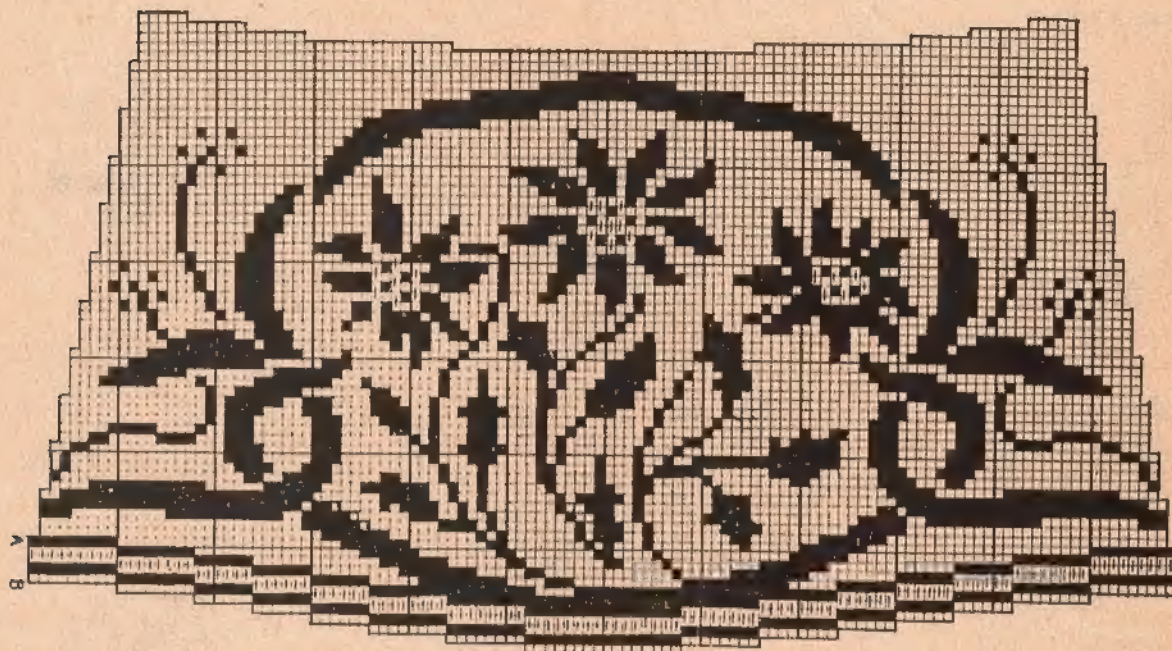
November. - Priscilla of Plymouth. (Use a 3 inch light peach puff.) She has brown felt hair and eyes, red felt lips, and her cap and kerchief are of fine white lawn with rolled hems.



December. - St. Nick. (Use a 3 inch dark peach puff.) His eyes are white felt marked with black, and his lips are red. Above his snowy hair he wears a red felt cap.

Poinsettia Design in Filet-Crochet for Large Circular Tablecloth

By MARY CARD



Worked in No.50 crochet thread with a No.12 hook, or a hook of just the right size to carry the thread easily and smoothly, yet give firm, even work, the border measures ten and one-half inches deep when finished. It is intended for a linen center sixty inches in diameter, and twelve or fourteen sections will be needed to go around it, if worked in the ordinary close stitch. The pieces or sections of filet are first made, and are then joined together, and the outer edging worked in one row, after which the three rows of heading are added.

Make a chain of 30 stitches (A to B on the block pattern), turn.

1. Miss 7, 4 trebles, 1 bar (of chain 5, miss 5, 1 treble), 4 trebles, turn.

2. Widen the equivalent of 5 spaces, thus: Chain 19, a treble in 8th stitch from needle (for 1st space), 7 trebles, counting all, 2 more spaces on chain, the last treble in treble of preceding row; edge (of 4 trebles, 1 bar, 4 trebles, 1 space, turn).

3. Edge (of chain 5, miss 2, 1 treble, for 1st space, 4 trebles, 1 bar, 4 trebles); 2 spaces, 7 trebles, 1 space, then chain 2, a triple treble in same stitch with last treble, a widening treble in center of triple treble, 2 more widening trebles, each in the stitch at base of preceding widening treble, chain 2, a triple treble in same stitch with last widening treble, (chain 2, triple treble in center of triple treble) twice, turn. To make a widening treble, work exactly like treble; only, in working off the stitches, first take up the thread and draw through 1 stitch; this gives a chain-stitch in which to work the next widening treble. Work off the stitches now 2 at a time, as usual. In this way you widen without having a chain to work on.

4. Chain 19, a treble in 8th stitch, 4 more spaces on chain, the last treble in last triple treble of preceding row, -: 1 space, 7 trebles, 2 spaces, 10 trebles, 2 spaces; edge.

5. Edge: 3 spaces, 7 trebles, 4

spaces, 4 trebles, 5 spaces, widen 5 spaces, thus: Chain 2, triple treble in same stitch with last treble, (chain 2, triple treble in center of triple treble) 4 times, turn.

6. Widen 5 spaces (as in 4th row to -:), 10 spaces, 4 trebles, 4 spaces, 7 trebles, 3 spaces; edge.

7. Edge; 3 spaces, 10 trebles, 4 spaces, 4 trebles, 14 spaces, widen 5 spaces, turn.

8. Widen 5 spaces, 13 spaces, 4 trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces; edge.

9. Edge; 3 spaces, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, 4 trebles, 8 spaces, widen 5 spaces, turn.

10. Widen 5 spaces, 11 spaces, 4 trebles, 3 spaces, 4 trebles, 6 spaces, 7 trebles, 4 spaces, 4 trebles, 5 spaces, 10 trebles; 4 spaces, edge (widening last space).

11. Edge; 4 spaces, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 7 spaces, 4 trebles, 18 spaces, widen 5 spaces, turn.

12. Widen 5 spaces, 24 spaces, 7

trebles, 5 spaces, 10 trebles, 4 spaces, 4 trebles, 5 spaces, 10 trebles, 4 spaces; edge.

13. Edge; 4 spaces, 10 trebles, 5 spaces, 4 trebles, 4 spaces, 13 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 27 spaces, turn.

14. Twenty-nine spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 6 spaces, 4 trebles, 4 spaces, 10 trebles, 4 spaces; edge.

15. Edge; 3 spaces, 13 trebles, 4 spaces, 4 trebles, 6 spaces, 13 trebles, 34 spaces, turn.

16. Fourteen spaces, 4 trebles, 3 spaces, 22 trebles, 9 spaces, 13 trebles, 6 spaces, 4 trebles, 4 spaces, 13 trebles, 3 spaces; edge.

17. Edge; 3 spaces, 13 trebles, 4 spaces, 4 trebles, 7 spaces, 13 trebles, 6 spaces, 7 trebles, 7 spaces, 7 trebles, 15 spaces, turn.

18. Eleven spaces, 4 trebles, 2 spaces, 4 trebles, 11 spaces, 7 trebles, 4 spaces, 13 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 13 trebles, 4 spaces; edge, widening last space.

19. Edge; 4 spaces, 10 trebles, 7 spaces, (13 trebles, 2 spaces) twice, 7 trebles, 14 spaces, 4 trebles, 13 spaces, turn.

20. Fifteen spaces, 4 trebles, 14 spaces, 4 trebles, 1 space, 13 trebles, 13 spaces, 10 trebles, 4 spaces; edge.

21. Edge; 4 spaces, 10 trebles, 3 spaces, 22 trebles, 3 spaces, 13 trebles, 20 spaces, 4 trebles, 11 spaces, turn.

22. Thirteen spaces, 4 trebles, 10 spaces, 19 trebles, 3 spaces, 10 trebles, 2 spaces, 28 trebles, 2 spaces, 10 trebles, 4 spaces; edge.

23. Edge; 4 spaces, 10 trebles, 1 space, 31 trebles, 2 spaces, 10 trebles, 2 spaces, 28 trebles, 21 spaces, turn.

24. Nineteen spaces, 40 trebles, 1 space, 7 trebles, 1 space, 13 trebles, 3 spaces, 13 trebles, 1 space, 10 trebles, 5 spaces; edge, widening last space.

25. Edge; 5 spaces, 13 trebles, 1 space, 4 trebles, 6 spaces, 10 trebles, 2 spaces, 49 trebles, 18 spaces, turn.

26. Seventeen spaces, 13 trebles, 8 spaces, 16 trebles, 1 space, 13 trebles, 8 spaces, 13 trebles, 5 spaces; edge.

27. Edge; 6 spaces, 13 trebles, 8 spaces, 10 trebles, 1 space, 10 trebles, 12 spaces, 10 trebles, 16 spaces, turn.

28. (Sixteen spaces, 4 trebles) twice, 1 space, 10 trebles, 8 spaces, 13 trebles, 6 spaces; edge.

29. Edge; 4 spaces, 7 trebles, 1 space, 13 trebles, 5 spaces, 7 trebles, 1 space, 7 trebles, 34 spaces, turn.

30. Fourteen spaces, 10 trebles, 4 spaces, 4 trebles, 12 spaces, 7 trebles, 1 space, 31 trebles, 1 space, 10 trebles, 5 spaces; edge, widening last space.

31. Edge; 4 spaces, 13 trebles, 2 spaces, 28 trebles, 1 space, 10 trebles, 8 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 13 trebles, 12 spaces, turn.

32. Eleven spaces, 13 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 7 trebles, 4 spaces, 16 trebles, 5 spaces, 10 trebles, 4 spaces; edge.

33. Edge; 3 spaces, 13 trebles, 15 spaces, 7 trebles, 2 spaces, 4 trebles,

3 spaces, 7 trebles, 1 space, 10 trebles, 6 spaces, 13 trebles, 10 spaces, turn.

34. Nine spaces, 13 trebles, 7 spaces, 10 trebles, (1 space, 7 trebles) twice, 21 spaces, 10 trebles, 3 spaces; edge.

35. Edge; 2 spaces, 10 trebles, 4 spaces, 4 trebles, 10 spaces, 4 trebles, 6 spaces, (7 trebles, 1 space) twice, 4 trebles, 10 spaces, 13 trebles, 8 spaces, turn.

36. Eight spaces, 13 trebles, 2 spaces, 22 trebles, 2 spaces, 2 bars, 9 spaces, 10 trebles, 7 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces; edge, widening last space.

37. Edge; (2 spaces, 13 trebles) twice, (5 spaces, 13 trebles) twice, (1 space, 4 trebles) twice, 1 space, 19 trebles, 5 spaces, 13 trebles, 7 spaces, turn.

38. Seven spaces, 13 trebles, 6 spaces, 16 trebles, 3 bars, 13 trebles, 5 spaces, 13 trebles, (4 spaces, 10 trebles) twice, 2 spaces; edge.

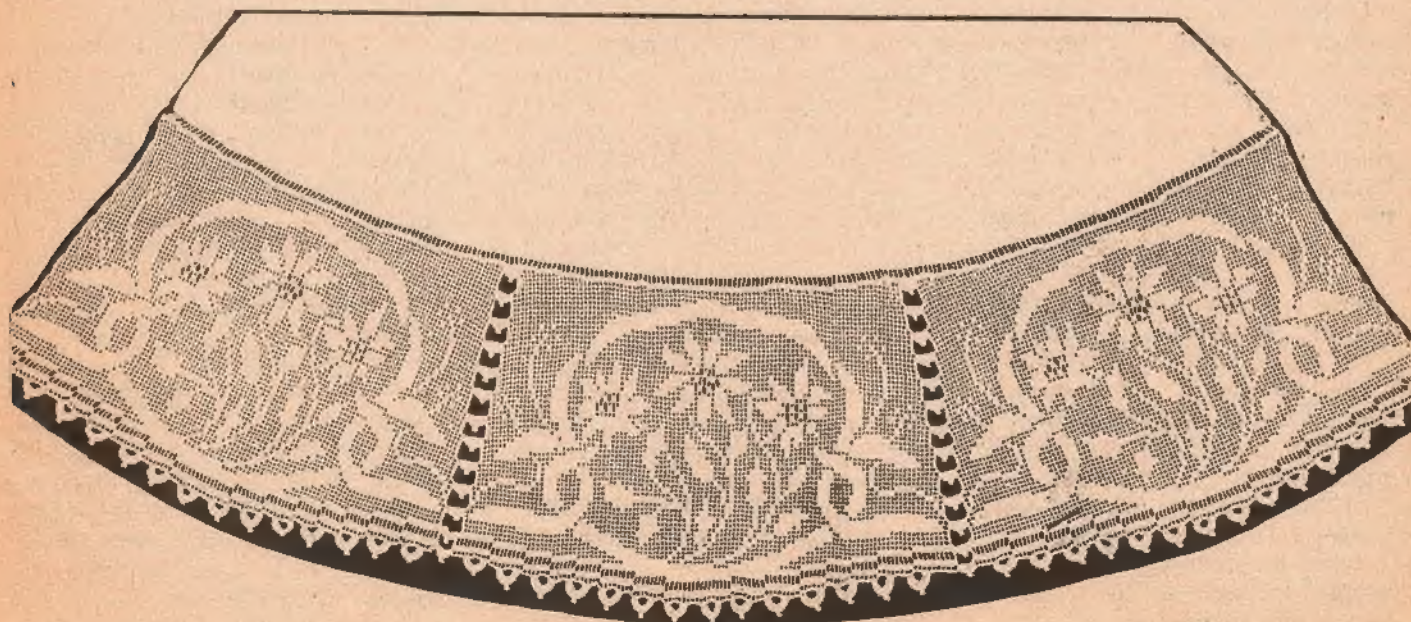
39. Edge; 1 space, 13 trebles, 3 spaces, 10 trebles, 5 spaces, 10 trebles, 8 spaces, 7 trebles, (1 space, 4 trebles) 3 times, 12 spaces, 10 trebles, 7 spaces, turn.

40. Seven spaces, 10 trebles, 11 spaces, 7 trebles, 2 bars, 1 space, 19 trebles, 7 spaces, 4 trebles, 4 spaces, 13 trebles, 3 spaces, 10 trebles, 1 space; edge.

41. Edge; 10 trebles, 4 spaces, 13 trebles, 3 spaces, 4 trebles, 10 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 11 spaces, 10 trebles, 6 spaces, turn.

42. Six spaces, 10 trebles, 11

Continued on next page



Poinsettia Design Tablecloth (continued)

spaces, 16 trebles, 1 space, 10 trebles, 8 spaces, 22 trebles, 4 spaces, 7 trebles, 4 spaces, 10 trebles; edge.

43. Edge; 10 trebles, 3 spaces, 4 trebles, 4 spaces, 7 trebles, 7 spaces, 10 trebles, 4 spaces, (10 trebles, 1 space) twice, 10 trebles, 10 spaces, 10 trebles, 6 spaces, turn.

44. Narrow (by slipping across last space made), 5 spaces (chain 5, treble in next treble, for 1st space), 10 trebles, 9 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 12 spaces, 7 trebles, 2 spaces, 4 trebles, 4 spaces, 10 trebles; edge, widening last space.

45. Edge; 10 trebles, 4 spaces, 10 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 12 spaces, 10 trebles, 5 spaces, turn.

46. Four spaces, 13 trebles, 12 spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, 5 spaces, 22 trebles, 6 spaces, 4 trebles, 4 spaces, 10 trebles; edge.

47. Edge; 7 trebles, 4 spaces, 4 trebles, 2 spaces, 46 trebles, 3 spaces, 7 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 13 spaces, 10 trebles, 4 spaces, turn.

48. Four spaces, 10 trebles, 13 spaces, 4 trebles, 5 spaces, 7 trebles, 8 spaces, 22 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles; edge.

49. Edge; 7 trebles, 2 spaces, 10 trebles, 8 spaces, 4 trebles, 3 spaces, 4 trebles, 6 spaces, 4 trebles, 4 spaces, 16 trebles, 2 spaces, 4 trebles, 11 spaces, 10 trebles, 4 spaces, turn.

50. Four spaces, 10 trebles, 5 spaces, 4 trebles, 5 spaces, 7 trebles, 7 spaces, 13 trebles, 21 spaces, 7 trebles, 2 spaces, 4 trebles; edge.

51. Edge; 4 trebles, 2 spaces, 4 trebles, 21 spaces, 13 trebles, 8 spaces, 7 trebles, 5 spaces, 4 trebles, 5 spaces, 10 trebles, 4 spaces, turn.

52. Four spaces, 10 trebles, 5 spaces, 7 trebles, 3 spaces, 10 trebles, 8 spaces, 16 trebles, 21 spaces, 4 trebles, 1 space, 7 trebles; edge, widening last space.

53. Edge; 4 trebles, 2 spaces, 4 trebles, 9 spaces, 52 trebles, 2 spaces, 4 trebles, 5 spaces, 10 trebles, 2 spaces, 10 trebles, 6 spaces, 10 trebles, 3 spaces, turn.

54. Three spaces, 10 trebles, 6 spaces, 10 trebles, 2 spaces, 7 trebles, 4 spaces, 10 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 6 spaces, 10 trebles, 9 spaces, 4 trebles, 1 space, 4 trebles; edge.

55. Edge; 4 trebles, 1 space, 4 trebles, 7 spaces, 7 trebles, 3 spaces, 10 trebles, 5 spaces, 7 trebles, 8 spaces, 16 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 7 spaces, 10 trebles, 3 spaces, turn.

56. Three spaces, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 22 trebles, (8 spaces, 4 trebles, 6 spaces, 4 trebles) twice, 1 space, 4 trebles; edge.

57. Edge; 7 trebles, 5 spaces, 7 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 6 spaces, 4 trebles, 8 spaces, 13 trebles, 3 spaces, 7 trebles, 2 spaces, 10 trebles, 4 spaces, 10 trebles, 2 spaces, turn.

58. Two spaces, 10 trebles, 4 spaces, 16 trebles, 1 space, 1 bar, 4 trebles, 1 bar, 10 spaces, 4 trebles, 4 spaces, 10 trebles, 8 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 7 trebles; edge.

59. Edge; 7 trebles, 3 spaces, 4 trebles, 1 space, 28 trebles, 4 spaces, 13 trebles, 4 spaces, 4 trebles, 4 spaces, 13 trebles, 1 space, 4 trebles, 2 bars, 16 trebles, 5 spaces, 10 trebles, 2 spaces, turn.

60. Two spaces, 10 trebles, 7 spaces, 10 trebles, 1 space, 4 trebles, 2 bars, 19 trebles, 2 spaces, 4 trebles, 2 spaces, 19 trebles, 7 spaces, 28 trebles, 2 spaces, 7 trebles; edge.

61. Edge; 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 9 spaces, 16 trebles, 3 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, 4 trebles, 2 bars, 10 spaces, 10 trebles, 2 spaces, turn.

62. Two spaces, 10 trebles, 6 spaces, 16 trebles, 1 space, 4 trebles, 1 bar, 7 spaces, 4 trebles, 3 spaces, 19 trebles, 19 spaces, 7 trebles; edge.

63. Edge; 7 trebles, 7 spaces, 25 trebles, 6 spaces, 16 trebles, 3 spaces, 7 trebles, 3 spaces, 10 trebles, 4 spaces, 16 trebles, 4 spaces, 10 trebles, 3 spaces, turn.

64. Three spaces, 10 trebles, 3 spaces, 13 trebles, 2 spaces, (4 trebles, 1 space) twice, 13 trebles, 6 spaces, 16 trebles, 5 spaces, (7 trebles, 3 spaces) twice, 10 trebles, 4 spaces, 7 trebles; edge.

65. Edge; 7 trebles, 3 spaces, 4 trebles, 8 spaces, 4 trebles, 4 spaces, 7 trebles, 13 spaces, 13 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 10

trebles, 3 spaces, turn.

66. Three spaces, 10 trebles, 7 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 12 spaces, 4 trebles, 5 spaces, 7 trebles, 9 spaces, 4 trebles, 2 spaces, 7 trebles; edge.

67. Edge; 7 trebles, 1 space, 4 trebles, 10 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 10 spaces, 4 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 6 spaces, 10 trebles, 4 spaces, turn.

68. Four spaces, 10 trebles, 6 spaces, 7 trebles, 2 spaces, 10 trebles, 13 spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 11 spaces, 7 trebles; edge.

69. Edge; 7 trebles, 11 spaces, 7 trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 10 spaces, 10 trebles, 3 spaces, 10 trebles, 5 spaces, 10 trebles, 4 spaces, turn.

70. (Four spaces, 10 trebles) twice, 5 spaces, 7 trebles, 6 spaces, 16 trebles, 7 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 6 spaces, 7 trebles; edge.

71. Edge; 7 trebles, 6 spaces, 13 trebles, 2 spaces, 4 trebles, (3 spaces, 4 trebles) twice, 1 space, 16 trebles, 7 spaces, 4 trebles, 13 spaces, 10 trebles, 4 spaces, turn.

72. Four spaces, 10 trebles, 22 spaces, 28 trebles, 4 spaces, 4 trebles, 3 spaces, 13 trebles, 5 spaces, 7 trebles; edge.

73. Edge; 10 trebles, 3 spaces, 16 trebles, 3 spaces, 4 trebles, 6 spaces, 22 trebles, 5 spaces, 4 trebles, 15 spaces, 13 trebles, 4 spaces, turn.

74. Five spaces, 10 trebles, 15 spaces, 4 trebles, 3 spaces, 4 trebles, 5 spaces, 7 trebles, 7 spaces, 4 trebles, 3 spaces, 19 trebles, 2 spaces, 10 trebles; edge.

75. Edge; 10 trebles, 4 spaces, 4 trebles, 6 spaces, 4 trebles, 14 spaces, 4 trebles, 2 spaces, 10 trebles, 14 spaces, 10 trebles, 5 spaces, widen 1 space, turn.

76. Six spaces, 10 trebles, 14 spaces, 10 trebles, (1 space, 4 trebles) twice, 13 spaces, 4 trebles, 10 spaces, 10 trebles; edge.

77. Edge; 10 trebles, 9 spaces, 13 trebles, 11 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 16 trebles, 8 spaces, 10 trebles, 6 spaces, turn.

78. Six spaces, 10 trebles, 10 spaces, 13 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 12 spaces, 10 trebles, 9 spaces, 10 trebles; edge.

79. Edge; 1 space, 10 trebles, 7 spaces, 16 trebles, 12 spaces, 10

Continued on next page

trebles, 1 space, 16 trebles, 10 spaces, 10 trebles, 7 spaces, turn.

80. Seven spaces, 10 trebles, 12 spaces, 22 trebles, 11 spaces, 19 trebles, 6 spaces, 13 trebles, 1 space; edge.

81. Edge; 2 spaces, 10 trebles, 7 spaces, 13 trebles, 13 spaces, 10 trebles, 1 bar, 1 space, 16 trebles, 6 spaces, 13 trebles, 7 spaces, turn.

82. Seven spaces, 13 trebles, 5 spaces, 19 trebles, 1 space, 4 trebles, 1 space, 1 bar, 10 trebles, 11 spaces, 10 trebles, 7 spaces, 13 trebles, 2 spaces; edge.

83. Edge; 3 spaces, 10 trebles, 7 spaces, 13 trebles, 7 spaces, 19 trebles, 1 space, 4 trebles, 1 bar, 1 space, 10 trebles, 7 spaces, 13 trebles, 8 spaces, turn.

84. Eight spaces, 13 trebles, 9 spaces, (4 trebles, 1 space) twice, 1 bar, 16 trebles, 8 spaces, 4 trebles, 10 spaces, 10 trebles, 2 spaces; edge.

85. Edge; 3 spaces, 10 trebles, 21 spaces, 7 trebles, 1 space, 4 trebles, 1 bar, 13 trebles, 6 spaces, 13 trebles, 9 spaces, turn.

86. Ten spaces, 13 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 1 bar, 10 trebles, 3 spaces, 7 trebles, 15 spaces, 13 trebles, 3 spaces; edge.

87. Edge; 4 spaces, 10 trebles, 5 spaces, 16 trebles, 4 spaces, 7 trebles, 3 spaces, 28 trebles, 6 spaces, 13 trebles, 11 spaces, turn.

88. Twelve spaces, 13 trebles, 4 spaces, (10 trebles, 1 space) twice, 10 trebles, 2 spaces, 10 trebles, 1 space, 28 trebles, 2 spaces, 13 trebles, 4 spaces; edge.

89. Edge; 5 spaces, 10 trebles, 1 space, 31 trebles, 1 space, 7 trebles, (2 spaces, 10 trebles) twice, 1 space, 10 trebles, 3 spaces, 10 trebles, 14 spaces, turn.

90. Twenty spaces, 4 trebles, 4 spaces, 10 trebles, 6 spaces, 7 trebles, 1 space, 7 trebles, 5 spaces, 13 trebles, 1 space, 7 trebles, 4 spaces; edge.

91. Edge; 6 spaces, 13 trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 11 spaces, 4 trebles, 15 spaces, widen 1 space, turn.

92. Sixteen spaces, 10 trebles, 12 spaces, 10 trebles, 1 space, 10 trebles, 9 spaces, 10 trebles, 6 spaces; edge.

93. Edge; 5 spaces, 13 trebles, 8 spaces, 13 trebles, 1 space, 16 trebles, 8 spaces, 13 trebles, 17

spaces, turn.

94. Eighteen spaces, 49 trebles, 2 spaces, 10 trebles, 6 spaces, 4 trebles, 2 spaces, 10 trebles, 5 spaces; edge.

95. Edge; 5 spaces, 10 trebles, 1 space, 13 trebles, 3 spaces, 13 trebles, 1 space, 7 trebles, 1 space, 40 trebles, 19 spaces, turn.

96. Same as 23d row, reversed.

97. Same as 22d, reversed, widening last space.

98 to 102. Same as 21st to 17th, reversed.

103. Like 16th, reversed, widening last space.

104 to 107. Same as 15th to 12th, reversed, ending 107th row with 29 spaces.

108. Narrow (by slipping over 5 spaces), 23 spaces, and continue like 11th row.

Continue in this way, narrowing where you widened, by dropping off or slipping over the spaces, until you have reduced to the edge; fasten off.

To join the sections: Fastening in at lower edge (make 2 doubles in space, a double in treble) 7 times; chain 10, turn, fasten with a single in 9th double, turn, 15 doubles in loop, 2 doubles in next space and double in treble, turn, a treble in each of 7 doubles, 2 trebles, in next, and 1 treble in each of 7 doubles, catch back in 3d double of foundation, turn, 8 doubles in 8 trebles, chain 3, 2 trebles, in double last made, chain 3, fasten in same stitch, 8 more doubles down side of loop, 1 double in the last of that group of 9 spaces, and 3 doubles in the next, or 1st of the following group of 8 spaces, working the spaces of adjoining groups in the same way throughout. Repeat, making fourteen loops or scallops along the lower edge. When the side is reached work plain doubles in the same way in the spaces to the top, or upper edge, and fasten off. Now take the next section, fasten with a double in the top space of the side, chain 8, fasten in the top stitch of 1st section, turn, 8 doubles on the chain, fill next space of 2d section, 8 trebles in 8 doubles, a single in 3d double down side of 1st section, turn, a double in 1st treble, treble in each of 2 trebles, 2 trebles in 4th, a large picot, 2 trebles in 5th, 1 in each of next 2 and a double in 8th. Work down the side in this way, making the bars across over the 1st 2 spaces of each group of 5 widening spaces, and 1 at the bottom, thirteen in all; then work as

directed across the lower edge and up the side of 2d section, and continue until all are joined.

For the heading: Fill the spaces with plain doubles, as directed; then work a treble in each double, followed by spaces of triple trebles, separated by 2 chain. Whip neatly and securely to the edge of the linen center, finished with a narrow hem.

Directions for Stitches

in Crochet

Chain: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble crochet: Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

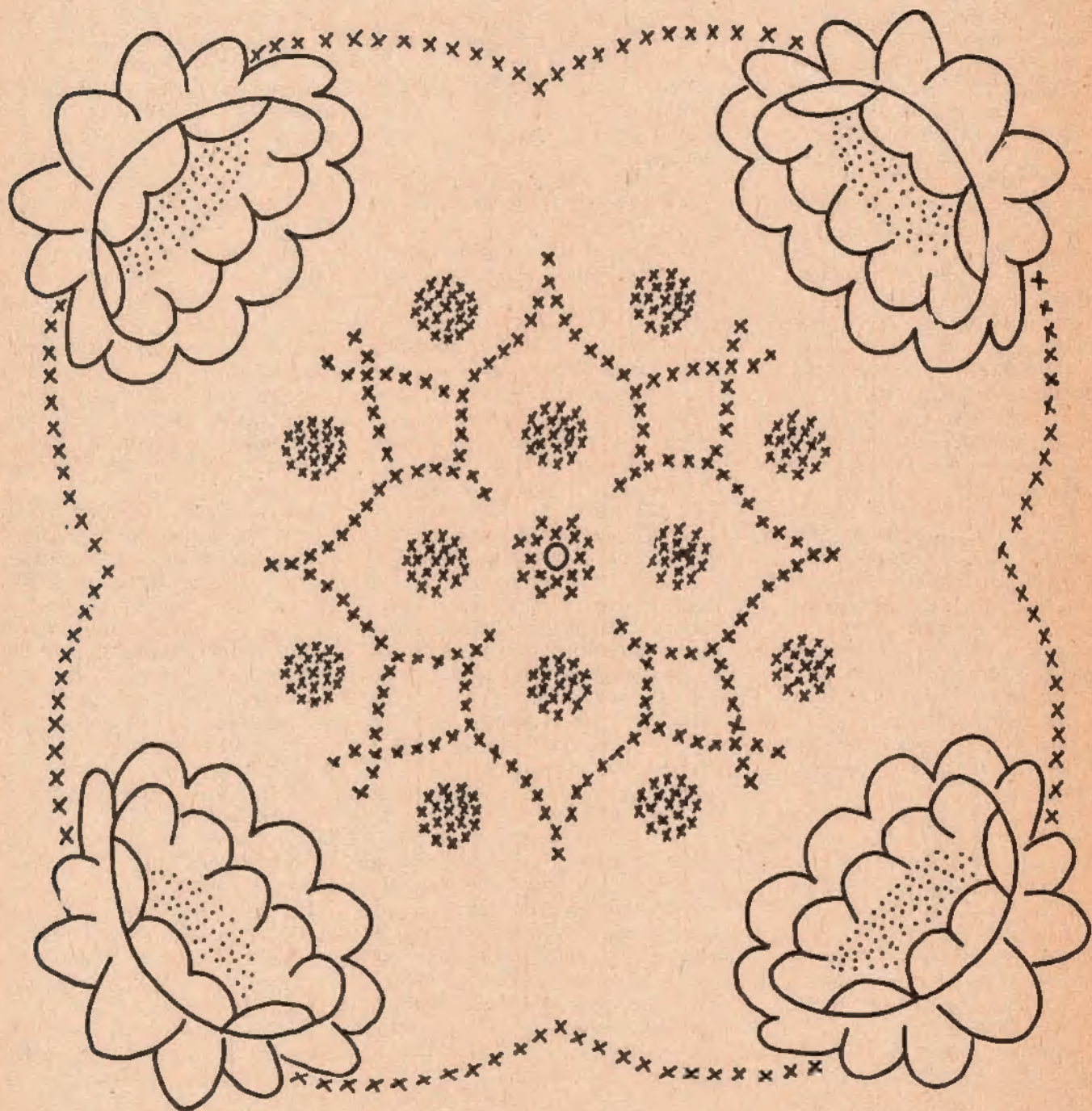
Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making four stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

Applique and Embroidery



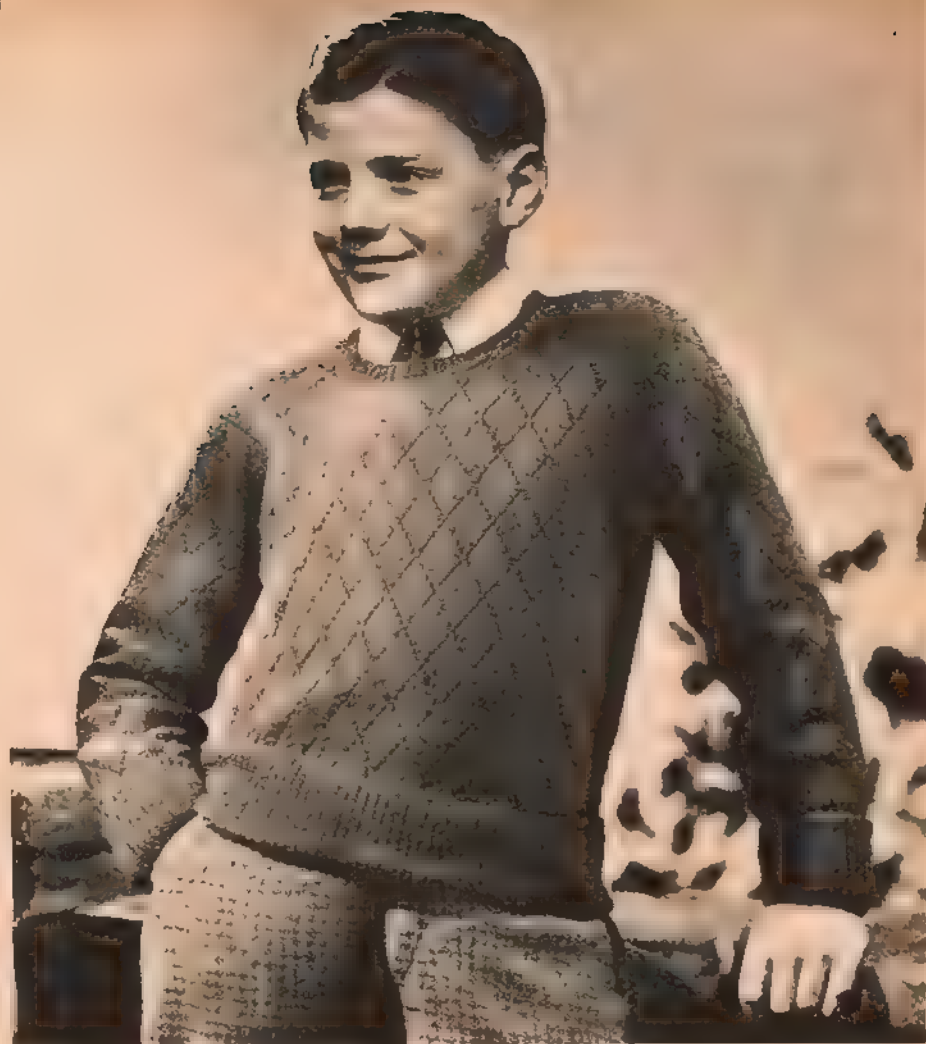
Poppies

Quilt Blocks



Pansies

DIAMOND SWEATER



A rather light-weight two-ply marine blue yarn was used for this sweater - designed for a thirteen-year old. The model used twelve ounces of the yarn and one pair each of No.1 and No.2 needles.

Using No. 1 needles cast on 120 stitches for lower edge of the front. Knit across once, working into the backs of the stitches. Then work in knit 1 and purl 1 ribbing for $3\frac{3}{4}$ inches. Add a stitch at the end of the last row of ribbing to make 121 stitches.

Change to No. 2 needles and begin the pattern; this will be the right side of sweater.

1st row. -:- Purl 1, knit 9, and repeat from -:- across, ending with purl 1.

2d row, and all even numbered rows. Unless other instructions are given. Knit the stitches which were purled and purl the stitches which were knitted in the previous odd numbered row.

3d row. -:- Knit 1, purl 1, knit 7, purl 1 and repeat from -:- across, ending with knit 1.

5th row. Knit 2, -:- purl 1, knit 5, purl 1, knit 3, and repeat from -:- across, ending with purl 1, knit 5, purl 1, knit 2.

7th row. Knit 3, -:- purl 1, knit 3, purl 1, knit 5, and repeat from -:- across, ending with (purl 1, knit 3) twice.

9th row. Knit 4, -:- purl 1, knit 1, purl 1, knit 7, and repeat from -:- across, ending with purl 1, knit 1, purl 1, knit 4.

11th row. Knit 5, -:- purl 1, knit 9, and repeat from -:- across, ending with purl 1, knit 5.

12th row. Purl all the stitches across.

13th and 14th rows. Like 9th and 10th rows.

15th and 16th rows. Like 7th and 8th rows.

17th and 18th rows. Like 5th and 6th rows.

19th and 20th rows. Like 3d and 4th rows.

This completes the diamond design. Continue in pattern until the work measures 15 inches from the beginning.

Then, to shape the armholes (being very careful to keep the pattern) bind off 4 stitches on each side; then decrease 1 stitch on each side every other row 5 times.

Work even until front measures 18 inches from the beginning. On the next row work in pattern for 44 stitches, bind off 15 stitches, and work remaining 44 stitches in pattern. Work back, in pattern, to the stitches bound off for neck, leave stitches on needle; fasten a new ball of yarn on other side of bound-off stitches, and work both sides of neck on needles at the same time - thus using from two balls of yarn and passing from one side to the other. Decrease at neck edges every other row 9 times, leaving 35 stitches on

needle for each shoulder. Work even until the armholes measure 7½ inches; then on the armhole edges bind off 7 stitches every other row 3 times, for shoulders; then bind off the remaining 14 shoulder stitches (each side). This completes the front.

The Back: Work as for front until the measure is 14½ inches from beginning. Then bind off 4 stitches each side, for armhole, and decrease 1 stitch each side every other row 5 times, as for front. Work even until the armhole measures 7½ inches; then work in pattern for 35 stitches, bind off 33 stitches for back of neck, and work the remaining 35 stitches in pattern. Work back, in pattern, to the stitches bound off for neck, leave stitches on needle; fasten a new ball of yarn on other side of bound-off stitches, and work both sides at same time. Bind off 7 stitches every other row on each armhole side of shoulders 3 times, then bind off the remaining 14 stitches each side. This completes the back.

The Sleeves: Cast on 68 stitches, using No. 1 needles. Knit across once, working into the backs of stitches. Then work in knit 1 and purl 1 ribbing for 3¾ inches. Add a stitch at end of last row to make 69 stitches.

Change to No. 2 needles and work one pattern (following pattern directions given for sweater front). In the next row, increase a stitch on each side. Continue, increasing each side about every inch, or whenever "knit 9, purl 1" occurs in the pattern, until there are 99 stitches.

To shape the top, decrease at the beginning of each row until 35 stitches remain. Bind off. Make the other sleeve in the same manner.

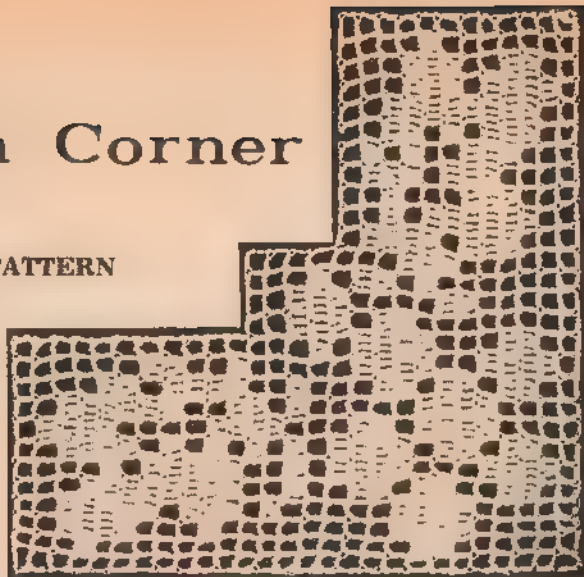
Sew the shoulders of front and back together.

Using No. 1 needles pick up stitches across back of neck, adding a stitch every 4 or 5 stitches. Work in knit 1 and purl 1 ribbing for ½ inch, and bind off on wrong side. Pick up stitches across front of neck, adding extra stitches as for back; and work in ribbing for ½ inch, and bind off on wrong side. Sew front and back ribbing together.

To Complete Sweater: Sew tops of sleeves into armholes. Here it is advisable to press the work on the wrong side under damp cloth. Sew the side and sleeve seams and press.

Napkin Corner

VINTAGE-PATTERN



Using No. 60 crochet thread, or any size preferred, make a chain of 86 stitches, turn:

1. A treble in 8th stitch from hook, 26 more spaces (of chain 2, miss 2, 1 treble), turn.

2. Three spaces (chain 5 for 1st space of row), 4 trebles, 12 spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, turn.

3. Four spaces, 10 trebles, 2 spaces, 10 trebles, 5 spaces, 4 trebles, 3 spaces, 13 trebles, 2 spaces, turn.

4. Two spaces, 16 trebles, 1 space, 10 trebles, 4 spaces, 10 trebles, 2 spaces, 10 trebles, 4 spaces, turn.

5. Five spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 5 spaces, 25 trebles, 3 spaces, turn.

6. Four spaces, 4 trebles, 1 space, 16 trebles, 2 spaces, 4 trebles, 3 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, turn.

7. (One space, 13 trebles) twice, 3 spaces, (4 trebles, 1 space) 4 times, 13 trebles, 2 spaces, turn.

8. One space, 13 trebles, 4 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 1 space, turn.

9. Two spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 19 trebles, 2 spaces, turn.

10. Four spaces, 7 trebles, 1 space, 13 trebles, 1 space, 4 trebles, (1 space, 13 trebles) twice, 4 spaces, turn.

11. Four spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 6 spaces, turn.

12. Thirteen spaces, (7 trebles, 5 spaces) twice, turn.

13. Eleven spaces, 13 trebles, 1 space, turn.

14. (Two spaces, 7 trebles) twice, 1 space, 10 trebles, 4 spaces, turn.

15. (Three spaces, 4 trebles) twice, 8 spaces, turn.

16. Seven spaces, 10 trebles, 6 spaces, turn.

17. Three spaces, 10 trebles, 1 space, 13 trebles, turn.

18. Two spaces, 4 trebles, 1 space, 19 trebles, 2 spaces, turn.

19. Three spaces, 10 trebles, 3 spaces, 4 trebles, 2 spaces, turn.

20. (One space, 10 trebles) twice, 4 spaces, turn.

21. Three spaces, 10 trebles, 2 spaces, (4 trebles, 1 space) twice, turn.

22. Two spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, turn.

23. Two spaces, 25 trebles, 2 spaces, turn.

24. Three spaces, 10 trebles, 1 space, 13 trebles, 1 space, turn.

25. Two spaces, 7 trebles, 2 spaces, 10 trebles, 3 spaces, turn.

26. Four spaces, 4 trebles, 7 spaces, turn.

27. Twelve spaces. Fasten off.

If desired, the corner may be set even with the edge of the hem of napkin, and two rows of spaces carried entirely around lace and linen, finishing by filling spaces with doubles, a picot every 6th double. Or, finish the napkin to match the tea cloth corner.

By Nettie Mitchell



Towel Linen Unites with Crochet

To Form Gay Covers

BY CHRISTINE FERRY

Cup toweling has become one of the most decorative materials offered in the linen market. The width is exactly right for table mats and runners for the buffet and dresser and can be joined with strips of crochet to form very decorative squares and oblong cloths for the dining table.

Although some of the cup towel linens are plaids and others come in solid colors, it is those finished with lengthwise striping along the edges which are, perhaps, most decorative when made up in this way.

Two widths of the toweling, which usually runs a little less than eighteen inches in width, may be joined with the lace bands to form either a square or an oblong cloth for a small table, and three or more, combined in the same manner, make a nice suppercloth for a larger table. Instead of running the stripes lengthwise the table top, try place them across the width, after the manner of the striped Basque linen tablecloths.

Lace and linen are overcast together along the straight edges and the most effective way to finish

the cut edges is to fringe them and knot once or twice close to the linen to prevent raveling. Save the raveled linen threads to knot into the ends of the lace inserts, in order to continue a fringe of the same texture all the way across. It should finish about three and one half inches in depth, and when cutting the linen an additional allowance of about half an inch should be made for each knot.

Napkins may be made to match by cutting them in the new oblong shape, twelve by eighteen inches, like a placemat, with the stripe along the ends, the edges between

being fringed to a depth of three fourths of an inch and held with a row of shallow buttonhole stitches, spaces about an eighth of an inch apart. Another napkin suggestion is to make them of linen in the color of the striping.

The linen used in the making of the small cloth illustrated for refreshment service on the veranda is a heavy cream color crash, bordered in three tones of a color - a material in which one has a choice of orange, blue, green or lavender borders.

Another usable pattern features a wide stripe of one color, paralleled with a finer line of contrasting color a little way from it, and even the simple half inch band of color, characteristic of the more usual type of toweling looks well when made up in this way.

In order to be in harmony with the texture of the cup towel linen, the strips of crochet should be done with heavy thread. Linen is ideal, both in color and texture, but cordonnet, silkateen and No.12 perle cotton are satisfactory substitutes. The work should be sturdy and it is of especial importance that it be of even tension throughout, so that the edges will be straight.

The pattern should be sufficiently open so that it contrasts against the dark wood of the table top showing through the meshes. Filet crochet lends itself admirably to this treatment, either done with the usual square mesh background or the lacet stitch.

The design may "flow" continuously from end to end or may be made up of individual units, each complete in itself, which are repeated at regular intervals.

The Greek key pattern, used in the making of the lace for the cloth illustrated, has a lacet ground, is made of linen thread and finishes about five inches in width.

1. Ch 77, dc in 8th st from hook, ch 3, miss 2, 7 tr, 3 lct (of ch 3, miss 2, 1 dc, ch 3 miss 2, 1 tr), 31 tr (counting all), 1 lct.

2. Ch 8 (3 for tr and 5 for bar), 31 tr in those of 1st row, 3 bars (of ch 5, miss 5, or the lct of last row, tr in next tr), 7 tr (counting all), 1 bar.

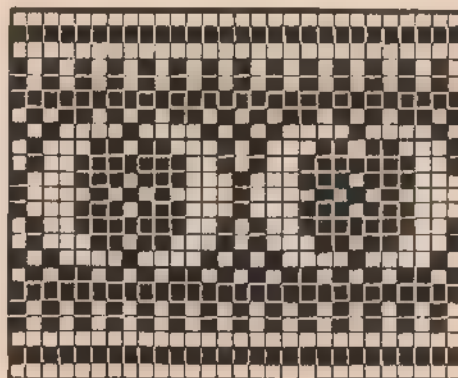
3. Ch 6, dc in 3d st of bar of ch 5, ch 3, 7 tr and continue lcts and tr according to design.

The briar rose design also finishes

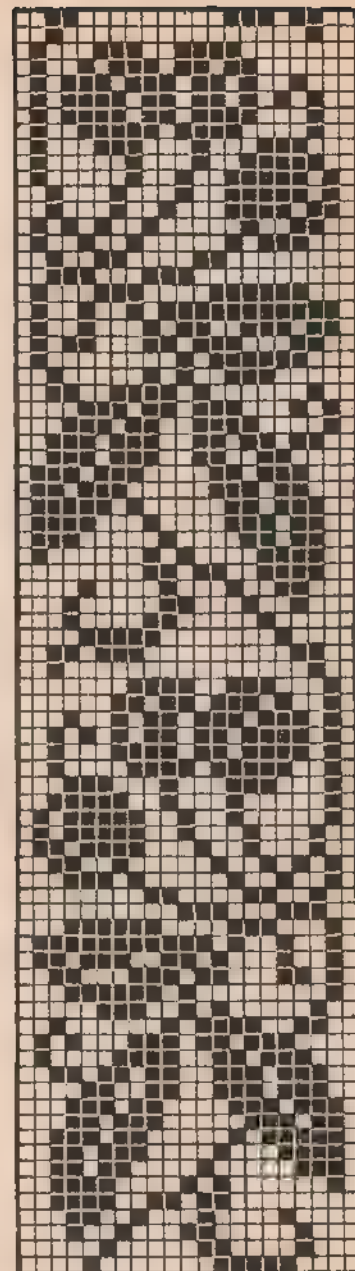
about five inches in width. It has the usual square mesh filet ground. Make a foundation chain, allowing three for each block and space of pattern, plus one to turn, three for first treble and two for first space.

It is a most versatile pattern, as the width may be varied by omitting the outer rows of spaces and finishing with the blocks, or by omitting both blocks and spaces. It is also further reducible by omitting the thorns alone the frame which encloses the flowers, finishing with a row of spaces along the edges.

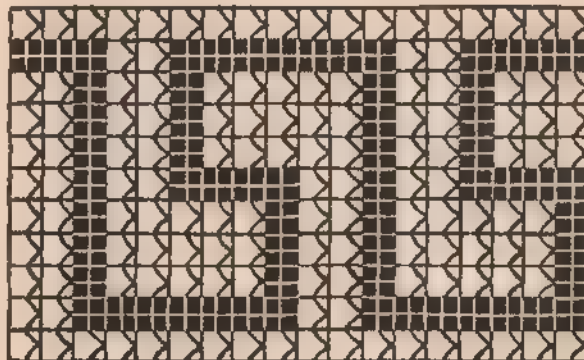
The fruit design also has a simple square mesh ground and develops effectively for diningroom uses.



Briar Rose



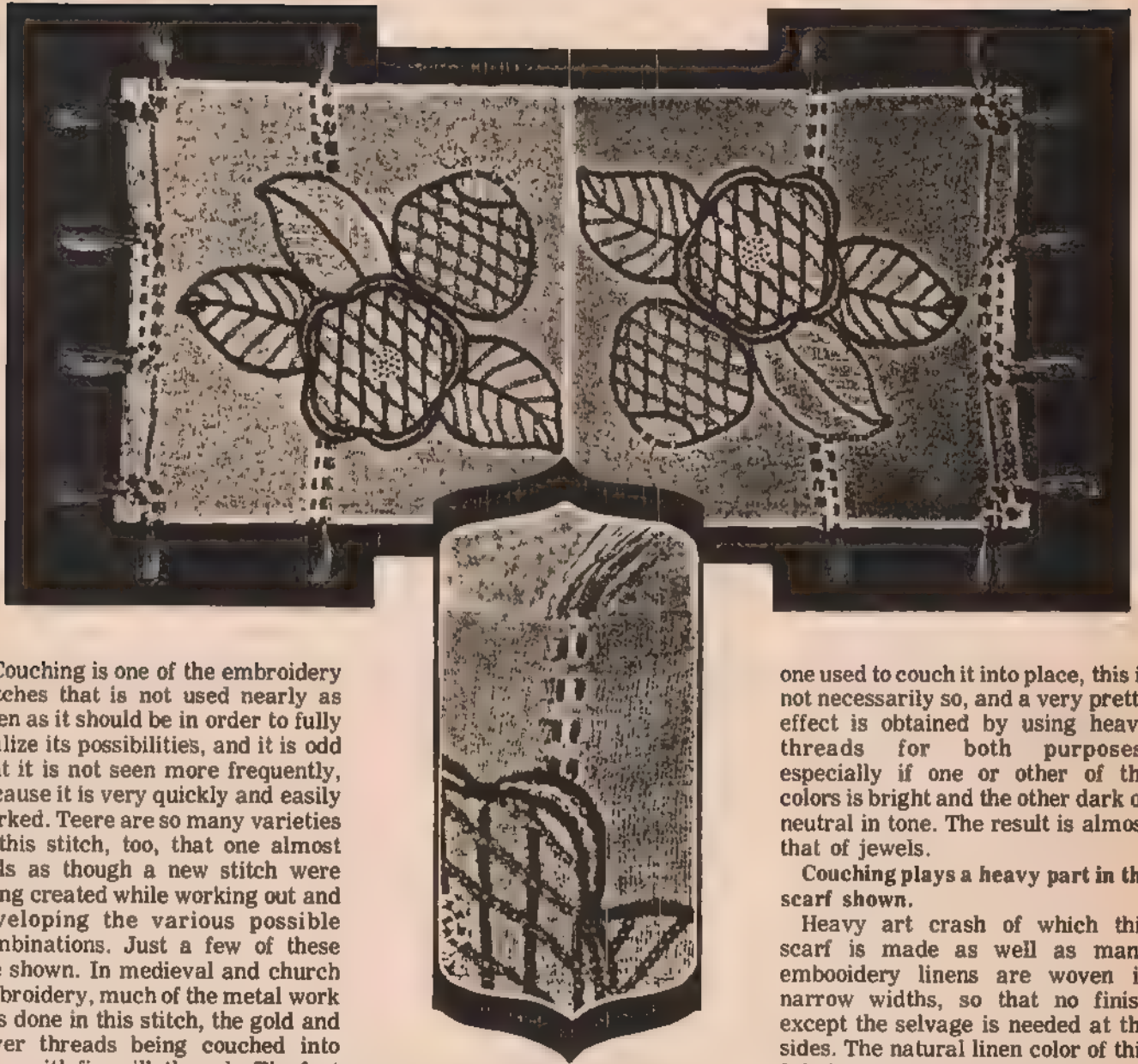
Fruit Design



The Greek Key

COUCHING

By ETHEL M. McCUNN



Couching is one of the embroidery stitches that is not used nearly as often as it should be in order to fully realize its possibilities, and it is odd that it is not seen more frequently, because it is very quickly and easily worked. There are so many varieties of this stitch, too, that one almost feels as though a new stitch were being created while working out and developing the various possible combinations. Just a few of these are shown. In medieval and church embroidery, much of the metal work was done in this stitch, the gold and silver threads being couched into place with fine silk threads. The fact that a heavy and a fine thread may be used together in this stitch makes it possible to use many mediums together, which would be difficult to do when other stitches are employed. For example, a heavy woolen yarn drawn through a very firmly woven linen would soon wear thin and lose both its strength and beauty. Ribbons, braids, tapes, cords and even thongs of leather are often brought into use when couching is employed and give a

Couching is used in embroidering this scarf, though the running-stitches which decorate the hem and form a border play an important part

pleasing variety to the work. In all of the stitches shown here wool only was used so that it can be readily understood that variety of materials is not essential to give variety to the finished work, but it is well to bear in mind that color plays a tremendous part. Though very often the laid thread is heavier than the

one used to couch it into place, this is not necessarily so, and a very pretty effect is obtained by using heavy threads for both purposes, especially if one or other of the colors is bright and the other dark or neutral in tone. The result is almost that of jewels.

Couching plays a heavy part in the scarf shown.

Heavy art crash of which this scarf is made as well as many embroidery linens are woven in narrow widths, so that no finish except the selvage is needed at the sides. The natural linen color of this fabric makes a charming background for practically any color scheme, and its durability allows it to be used where hard wear is a consideration. Floor cushions, whether there is an open fire that makes the younger generation feel they have got to sit on the floor or just because of the extra comfort they add to a comfortable chair, are a happy addition to any room. The scarf design shown at the top of page could be used for this purpose by

Continued on next page



Couching has an endless number of forms. Just a few of them are shown here, but it is interesting to work out one's own versions even if they are not new.

simply placing one motif in the center of the cushion. In the center of the illustration is shown a detail sketch of the stitch used in finishing the hem; it is simply rows of darning or weaving stitch, two rows of one color and the next two of another. They are placed in the following order: yellow, light green, dark green, medium green, purple, one row of cerise and then two of blue. Three shades of green are used for the leaves, the darkest for the outline and midrib, couched down with the medium shade. For the veining of one leaf the light shade is couched with the medium one, and this coloring reversed for the other two. Two rows of couching in spiral form make the center of the larger flower: one row is of light green and the other of yellow couched down with medium green. The center of the other flower is also of the yellow and green combination. Two rows of purple with one of cerise form the flower petals, while the latticework is of blue and purple held down where rows cross with cerise. Blue latticework, with cerise crosses and a purple outline, form the other flower. Throughout the couching, five strands of tapestry wool are

used for the laid threads with one strand to couch it down. A chair back and floor cushion in this design would make a pretty gift. Only the very simplest flower and leaf motifs entailing a minimum of work go to make up this design. Not even a stem is shown, yet the finished scarf gives the impression of considerable effort.

The pomegranate design is somewhat more complicated in detail than the scarf. It can be

carried out in the same color scheme if desired and in the same simple couching stitch. It is composed of a motif which when reversed, as shown in the illustration, makes a very pretty border, giving the effect of a continuous scroll. Because of the fact that this design is equally effective used alone or to form a border, it makes one think of the really big pieces that it will decorate so beautifully. There is the day bed which is the picot in many a double duty room; it would be difficult to find more attractive and at the same time a more practical cover than one of monks' cloth with an embroidered border such as this. A single motif in the center of square or round cushions of monks' cloth, placed among others made from different fabrics, gives variety and yet a pleasing unity and coziness to the day bed or couch. Portieres or curtains made of this material are very good embroidered in bright colors. Yellows, orange and browns with bronze green for the leaves of this design are equally as attractive as the more pinky tones natural to the pomegranate.

For a portiere, the design might form a band about a foot from the floor with three or four of the motifs scattered at intervals, or if preferred three bands of the design might run lengthwise. The latter of course is more work. Should a table runner be the greatest need and this design well liked, place a band of it lengthwise through the center. Treat the hems as shown in the scarf at the top of the page with the bands of running stitch at about fifteen inch intervals running parallel to the hem.



Pomegranate design to be worked in heavy couching using five strands of wool for the laid thread, and one to sew it into place



DARNED PILLOW

An ordinary dish - or cleaning cloth, woven of coarse, soft cotton, is made to serve as the foundation for a very practical and attractive pillow-top. The work is easy to do and extremely fascinating, since it progresses so rapidly and is so effective; a loose-twisted cotton of six strands is used for the darning, and almost any geometrical design may be copied with charming results, if the colors are harmonious. The pillow illustrated is done in olive-green, tan, and two shades of blue, and the thread is used double, in a needle of suitable size. Whenever it is necessary to change colors, join threads or fasten in or off, leave the ends or any knots at the back of work. The regular or plain darning is done by passing under one thread and over two of the material; the background is darned in this manner throughout, the vertical lines of white remaining unbroken save when a simple pattern is introduced. The details given will enable anyone to copy this design or to work others.

Either the center square or the border may be darned first, as preferred; for the border, fasten in at one corner of the cloth and work six times across, back and forth, plain; at the end of each row, after carrying the threads over two, bring the needle out through the space or mesh above, turn, and work back in the same way - that is, over two, under one, and repeat. Be careful to keep the darning threads even, neither drawing them too tight nor

allowing them to lie loose on the surface; the work should appear a part of the woven fabric and be of the same tension. For the pattern stripe, work with dark blue, as follows:

1. Plain.
 2. Two plain, that is (over 2 threads and under 1) twice, under 3, over 1, and repeat, ending the row as begun, and turning as directed.
 - 3,4. One plain, -:- over 3, under 5, over 3, under 1; repeat (from -:-).
 - 5,6. Like 2d and 1st rows. This completes the first pattern.
 - 7,8,9. Plain (with green).
 - 10,11. Nine plain, turn.
 12. Four plain, over 1, under 3, over 1, 3 plain.
 13. Two plain, over 3, under 5, over 3, 3 plain.
 14. Two plain, over 1, under 3, over 2, under 5, over 2, under 3, over 1, 1 plain.
 15. Over 3, under 5, over 2, under 3, over 2, under 5, over 3, 1 plain.
 16. Two plain, over 1, under 3, over 1, 2 plain, over 1, under 3, over 1, 1 plain.
 - 17 to 28. Plain.
 - 29,30. Plain (with blue), beginning next pattern, the diamond of which comes in line with the middle diamond of preceding pattern.
 - 31,32. Same as 12th and 13th rows.
- Now reverse the border from 32d to 10th row, for the side, and from 9th to 1st row (counting the first 6 plain rows) for the upper border in the length; fill in the other side to match, leaving a square to be darned as follows:
- 1,2. Seven plain, over 1, under 1,

over 1, 7 plain.

3. Two plain, over 1, under 3, over 1, 3 plain, over 1, -:- under 1; reverse (from -:-).

4. One plain, over 3, under 5, over 3, 2 plain, over 1, -:- under 1; reverse.

5. Two plain, under 3, over 1, under 3, 3 plain, over 1, -:- under 1; reverse.

6,7,8. One plain, over 1, under 3, over 3, under 3, over 1, 2 plain, over 1, -:- under 1; reverse.

9. Same as 5th row, only that after 3 plain you go under 5, and reverse from the 3 plain; the diamond begins in this row.

10. Same as 4th row, only under the same 5 at center.

11. Two plain, over 1, under 3, over 1, 2 plain, over 1, -:- under 7; reverse.

12. (Six plain, turn) twice; 5 plain, over 1, turn (bringing the needle out in 2d space back); (5 plain, turn) twice, bringing the needle out in 1st space back at last turn; over 1, 4 plain; (4 plain) twice; -:- 3 plain, over 1, turn, bringing needle out in 2d space back; (3 plain) 5 times, bringing the needle out in 2d space ahead at last turn; over 1, 3 plain, and reverse the pattern from -:-, only increasing as the diamond decreases, and as you previously decreased. Fill in the other side to match.

For the hollow diamond: With tan, pass under 2 of the 5 threads in the middle of 9th row, over 1, out through next space to the left (or right, as you may be working) instead of the space directly above, as usual, turn, over 1, under 1, over 1, turn (as before), over 2, under 1, over 2, and continue in this way 5 more times, covering 6 threads each side, and keeping the middle line straight; then over 6, under 3, over 6; over 6, under 5, over 6; then work over 6, back and forth, increasing on the outside and decreasing on the inside of the diamond, 5 times, then twice even, after which decrease on the outside and increase on the inside, reversing to the tip of the diamond.

The solid diamond, which starts in the middle of the 8th row of the hollow diamond, is worked with dark blue; go under the 1st of the 3 threads passed under in 8th row, over 1, out through space above, to the left, over 3, and continue in this

way, increasing each side, working over 5,7,9,11 and 13; work twice more over 13, then decrease to the tip. Using a single strand, make a line of chain-stitch through the center of the solid diamond, over each two threads, and fasten off neatly.

The approved way of making up such a pillow is to have the back in two parts, closed with snap-fastenings; then stitch back and front together all around, taking a seam deep enough to hold perfectly.

The directions given can be adapted to any pattern and the work

is, as suggested, extremely fascinating to do, and may be applied to many purposes. Chair, and davenport sets, worked in colors which agree with the general tone of one's rooms, are very attractive and most serviceable. If preferred, the foundation may be tinted or dyed a pretty ecru or cream by simply dipping it in strong coffee or tea before putting in the colors, but the white lines are well liked. It is well to line such pieces with suitable material corresponding to the dominant tone or background of the darning, but

this is not really necessary if care is taken in concealing and fastening ends of thread; one can easily have the wrong side look almost if not quite as well as the right, although having an entirely different effect - since the "unders" on one will be "overs" on the other, and vice versa. Any error is easily corrected by drawing out any offending threads and substituting others; and another good "talking point", if need, is that the materials are so inexpensive as scarcely to be worth mentioning.



Curtain-Pull

Thread, fine or coarse, yarn or silk may be used for this novelty, according to the use it is desired to make of the cord and tassel. For the curtain-pull illustrated No.3 crochet cotton, ecru, was used. Procure a smooth board, three or four inches wide and fifteen or sixteen inches in length, and drive a shingle nail at the top, another twelve inches below. Beginning twelve inches from the end of your thread, crochet a chain of 60 stitches; draw through last stitch and break thread, leaving twelve inches at the end, put the chain over the nail at the top, having the ends of chain come evenly together, and fasten the ends of the thread securely to the lower nail.

Measure two and one-half yards of the crochet cotton and tie tightly just below the chain-stitches, which will give two strands of thread, each one and one-fourth yards in length, with which to do the weaving or knotting. Take the thread at left, pass it loosely over the two middle threads, forming a loop on the left side; take the thread at right, carry it over the thread brought from the left, pass it under the two middle threads and up through the loop at the left, drawing up evenly. You have thus tied a single flat knot over the two middle threads. Now take the thread at the right and proceed in the same way, laying it loosely over the two middle threads, and passing the thread at left over this, under the two middle threads and up through the loop, drawing up to meet the first half of the knot, and forming the double flat knot, or Solomon's knot - which may be varied in many different ways. Picots may be made by leaving a little space of thread between the knots before pushing them up together, and the cords may be beaded by stringing the beads on the working-threads, and moving them up as picots, or wherever liked.

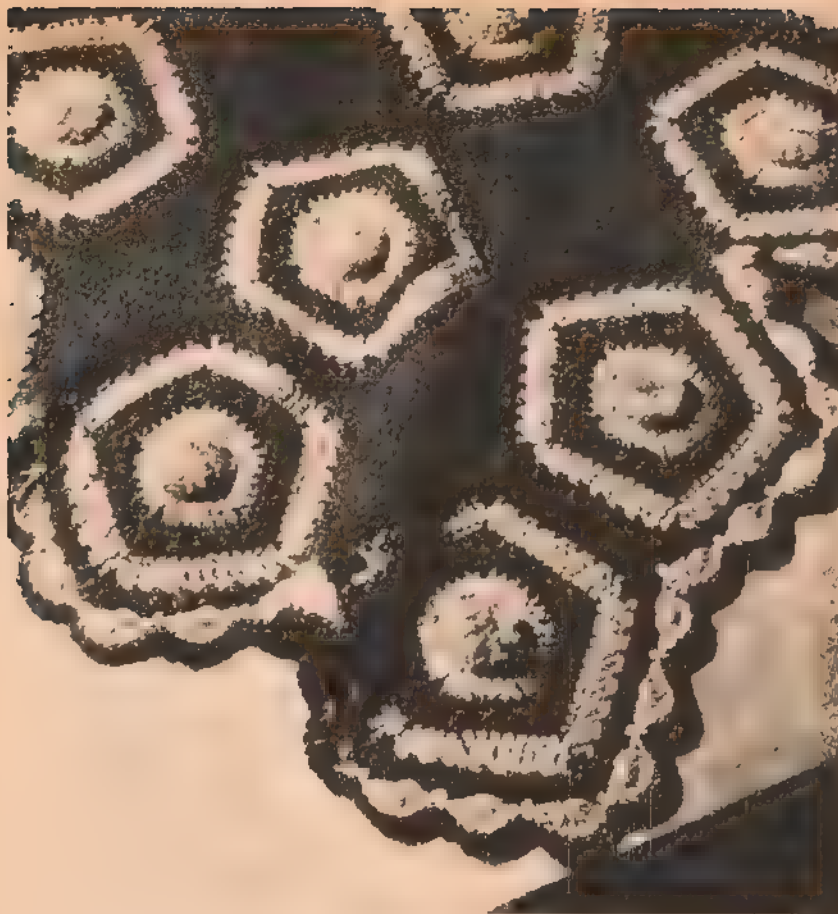
Repeat the double knots for an inch and a half; then for the twists work the same length with single or half knots only - say thirty to forty. Again make the length of double knots, then the single ones; and finish with two inches of double knots. The length of the twisted spaces, and the spaces formed by the double knots may, of course, be arranged or graduated as the worker likes, or as is best suited to the purpose for which the cord is intended.



Detail of Knot

For the tassel: Take a piece of pasteboard which will not bend too readily, four and one-half inches in length, and wind the crochet cotton around it one hundred and fifty times - the number of winds, as well as the length of the card, depending on the size of tassel desired. Slip off the card and tie tightly through the loop. For the cap of tassel chain 7, join; fill the ring with 9 doubles; 2 doubles in each double; a double in 1st double, 2 in next; repeat around; then work 8 rows of double in double, taking up always both loops or veins of the stitch.

Tie the ends of the cord-threads through the loop of the tassel, draw the cord up through the ring at top of cap, and slip the latter down over the head of the tassel.



POMPON AFGHAN

BY NANCY CARY

The pentagon medallions of which this afghan is composed measure about five inches on each side. As they are finished they are joined together in pairs along one side, whipping them together from the back with the background color and picking up only the back loop of each stitch to make an invisible joining. These pairs are then connected to form strips by whipping together adjacent points and the strips are connected in the same manner. Six strips, eight medallions in length, will finish to measure about fifty-two by sixty-six inches when bordered with shells as illustrated.

The diamond shaped medallions that fill in the spaces between the pentagons are whipped in place after the latter are connected. There are two sizes, one running lengthwise and the other across the width of the afghan.

This afghan may be made in two shades of a color or light and dark

shades of two contrasting colors. About eight hanks of afghan yarn in the dark shade and six of the light are needed. A No.5 bone crochet hook is used and the work done loosely. Unless otherwise stated, all stitches are done by passing the hook under both top loops of those in the previous row or round.

Pentagon Medallion

With light color, make a chain of six stitches and join.

1st round: Chain 3 (for treble), 19 trebles in ring, join.

2d round: Chain 1, (1 double crochet in each of 3 trebles, 2 doubles in 4th) 5 times, join.

3d round: Chain 3, 1 treble in each of 3 doubles, -- (treble, chain 2, treble) in 4th double, 4 trebles, repeat from -- ending with (treble, chain 2, treble) and slip stitch to top of 3 chain. Fasten off.

4th round: With dark, a double in top of 3 chain and each of next 4 trebles, -- (double, chain 2, double)

in 2 chain of previous round, double in each of 6 trebles, repeat from -- ending with (double, chain 2, double), double in treble, join.

5th round: Chain 4 and, being careful to hold yarn loosely, work a treble around this chain, -- miss 1 double, treble in next and work another treble around it --, repeat, miss 1 double, and work 3 of the wrapped trebles in the 2 chain loop of previous round. Repeat from -- to -- 3 times on second side of pentagon, then a cluster in next 2 chain loop, as before, and continue around. To complete first side, after working last corner cluster, slip stitch to top of 4 chain to close, and fasten off the dark.

6th round: With light, work 1 double in each stitch (there should be 2 over each wrapped treble) all around, chaining 2 between the 2 doubles over top of middle treble in corner clusters, join. There are 60 stitches in this round, 12 on each side.

7th round: Chain 3, miss 1, treble in each double of 6th round and (treble, chain 3, treble) over each 2 chain loop, join. There should be 14 trebles on each side. Slip stitch to top of 3 chain and fasten off.

8th round: With dark, chain 4, treble around chain, (miss 1 treble, 1 wrapped treble in next) 4 times. Cluster of 3 wrapped trebles on corner chain loop as in 5th round. Continue around, finishing with 2 wrapped trebles on first side and join in top of 4 chain. Fasten off.

Diamond Fillers

These diamond shaped medallions are done in trebles. Their mission is to fill in between the pentagons and as the work done by different workers varies in tension, the number of stitches to the row may need to be varied to suit the individual, being careful not to make them larger than the spaces they are to fill after the pentagons are connected. There are two sizes, which alternate with one another in horizontal rows from top to bottom. No.1 is placed vertically and fits in between the pairs of pentagons which are joined along their straight edges. No.2 is placed horizontally and fits in between the points.

For Diamond No.1. (finished size about four and one fourth by eight and one half inches):

1st Row: Chain 4, treble in 1st chain, chain 3, turn.

Continued on page 53



Penguin

First a solemn penguin, with his queer little short wings. Using black Saxony, two fold, or perle crochet cotton of the same size, if preferred, make a chain of 3 stitches, join; 8 doubles in ring, join; 2 doubles in each double, working in both veins of the stitch; a double in each double; a double in each double, 2 in every 4th stitch; a double in each double, 2 in every 5th stitch; 3 rows without widening, double in double; this completes the head. Now work 17 doubles, turn; chain 1, double in each of 7 doubles, 2 doubles in each of next 2, 1 in each of 7 doubles; work 3 more rows in same way, putting 2 doubles in each of 2 middle stitches, widening to 23 doubles; work 28 rows without widening; in next 4 rows decrease as you increased, until you have again 17 stitches; then decrease every other row until 4 stitches remain; fasten off.

For the front use white yarn; chain 11 stitches; miss 1, 10 doubles in 10 stitches; increase 2 stitches every other row until you have 20 stitches; work 22 rows without increasing, then decrease 2 stitches every other row until you have 10 stitches; fasten off.

For the Wings: With black make a chain of 5 stitches; a double in each of 4 stitches; increase in next row, giving 6 stitches, and work 10 rows without widening; fasten off. Make the inside of wings with white, 1 stitch narrower, join neatly and sew to sides of penguin after back and front have been joined and stuffed with cotton from the bottom.

Quaint Toys in Crochet for the Kiddies

Put in the eyes with white yarn threaded into a needle, making a raised dot at center and surrounding it with a circle of outline stitches.

For the Bill: Make a chain of 3 stitches; 6 doubles in 2d stitch of chain, join; 2 doubles in each double; work around and around with double in double until the bill is a little more than an inch in length, pack with cotton and sew to the head between the eyes.

For the standard use a large button mold; or, if you are unable to procure a mold of sufficient size to enable the penguin to stand, cut a circle of heavy pasteboard, cover with black cambric, and make a hole in the middle. Using the white yarn doubled, fasten in the bottom of penguin (catching into the last row of white), pass through the opening at center of mold, over the edge and back to starting point; repeat until you have six lines of yarn over the front of mold; weave back and forth over three of these, about halfway from center to edge, then wind each line, passing over and under, for the toes; fasten the tail with black yarn to the back edge of the circle.

Flying Bird

Baby will enjoy a flying bird, with cord, for his carriage. The fluffy body of the bird is made in the way a round pompon is, save that the card is oval instead of round; cut the card about five inches long and two and one half inches wide, and have the center opening one half inch wide; thread a needle on the end of yarn and sew over and over the card, filling it closely. Instead of passing a cord or bit of yarn around the inner edge, as in making a round ball, use a length of white hat-wire, put it around twice and join ends, then sew over and over the wires, which are brought together through the middle of the pompon. If preferred, the wire may be looped around the card and the yarn wound over it. Clip the ends evenly, and sew on a little folded point of black enamel cloth for bill, and two tiny circles for eyes.

Work wings and tail in double crochet over a firm cord. For the wing, work 24 doubles over cord, turn, miss 2 doubles, then double in double back to the starting point; 2



doubles over cord alone, 16 doubles in 16 doubles, 6 doubles over cord alone, turn, miss 2 doubles, 20 doubles back to beginning; 2 doubles over cord alone, 15 doubles in 15 doubles, 6 over cord alone, turn, miss 2 doubles, and work back with 19 doubles. Continue in this way, making 1 double less in working out, until you have seven pinions, the last working back with 14 doubles. Make the other wing in same way and sew to sides of body with strong thread, passing the needle through the body from wing to wing. For the tail make 22 doubles over cord, turn, miss 2 doubles, 20 doubles back, 4 doubles over cord alone, 16 doubles down other side of 1st row, 6 doubles over cord alone, turn, miss 2 doubles, double in double back, fasten off and sew in place.

Twist a cord of the yarn, attach a pompon to one end, tying a little bow of narrow ribbon below it, and sew the other end to the back of bird securely.

Little Girls Enter the World of Art

BY FLORENCE YODER WILSON

Courtesy Longmans, Green & Company



Elizabeth Easton's Sampler, 1795

Almost priceless to today, and but yesterday the work of little girls, the sampler presents perhaps the most charming story in all the history of needlework. How frightened and stage struck those same children of long ago would be if they could but come back to us today, and see with what awe and veneration we handle their childish efforts! What a justification of maternal admonitions towards industry and the reward of virtue! For this almost universal form of needlework, so unassuming in purpose and so naive in execution, is no less a form of art than are the famous Elgin marbles or the treasures in our own museums.

The three oldest dated samplers are in the Victoria and Albert Museum in England, marked 1643, 1667 and 1696; and our own American Wing at the Metropolitan Museum of Art in New York City

would be incomplete without its collection of samplers.

John Ruskin's idea of what should find a place in a museum, voiced so long ago in the *British Art Journal*, has been heeded. In an exhaustive treatise on the planning and fitting of a museum, the author and art critic set aside six chambers for the "six queenly Arts of Needlework, Writing, Pottery, Sculpture, Architecture and Painting."

With characteristic thoroughness each subject was discussed in detail, and the plans for the exhibits of needlework were not neglected. The humble sampler itself was mentioned as having a legitimate place as a form of art. The little girls of long ago made museum pieces without knowing it.

The earliest samplers were actually a sort of handicraft notebook, made of linen and containing samplers of the

needleworker's art. Here were recorded patterns, stitches and color combinations. The word in all its forms - sampleth, sam cloth, saumpler and samplere - was derived from esampler and examplier - an example.

Although there must have been many such embroiderers' notebooks, in all the European countries, especially during the Middle Ages, no specimens are to be found. Mention is made of the sampler in literature, however, so we know that they existed. The poet, Skelton 1492 - 1529, Milton, and Sir Philip Sidney, all mention the sampler.

Authentically dated samplers seem to have made their appearances both in England and other countries - Germany, Switzerland, Italy, Spain, Belgium, Holland, Denmark, France and Portugal - only at the middle of the seventeenth century. This makes the age of the sampler as an authenticated form of art, with a beginning, growth, apex and decline about two hundred and eighty years.

Earliest samplers seem merely to have been a means of trying out or recording designs in embroidery and lace work. They were quite long, averaging a yard by nine inches in width.

Pattern books were scarce, the first having made their appearance in the early part of the seventeenth century. One early English book, printed by John Wolfe in 1591, offered "New and Singular Patterns and Workes of Linnen Serving For Patterns to make all sorts of Lace Edgings and Cut Workes. Newly Invented for the Profite and contentment of Ladies, Gentilwomen, and others that are desirous by this Art," by Vincento.

But as books became more prevalent, samplers began to be more a means of trying out patterns than of an actual record. The numerals and the alphabet became frequent. The young aspirants for honors in needlework killed three birds with one stone, learning their letters, stitches and figures at the same time.

Continued on page 39

Caning

BY MARGARET J. CARNEY

Caning is an old home craft which has weathered time with its good qualities of endurance and fine appearance, and still holds the keen interest of home crafters wherever caned furniture is to be found.

Chair seats receiving constant wear are bound to require recaning in time. How interesting to realize one may renew a cane seat with very little effort and expense, and possess a hand caned seat of high value. It is with this in view that the following directions and diagrams for chair seating in cane are offered, in the octagonal mesh, used almost entirely in all commercial work.

Cane is varied in widths, and named coarse, medium, fine and superfine, and is selected to suit the distance between holes in the frame. Fine and medium cane are the sizes used for most chairs. When holes measure three fourths inch from center to center, coarse cane is used; when five eighths inch, medium cane is used; when one half inch, fine cane is used. Cane wide enough to cover holes, usually a size wider than that used in the seat, is needed for binding, while cane a size narrower, or cane the same size as that used in the seat, may be used to secure the wider binding cane.

The necessary tools are an awl and a knife. Several wooden pegs, cut at one end to fit the holes, to keep the cane in place when starting work, or to hold loose ends when ending or joining strands are also needed.

Soak cane in warm water about ten minutes - longer in cold water (in either until cane is pliable). Remove old cane from the holes and make the necessary repairs to the chair frame.

First Layer: Fig. I: With a strand of cane, start through the center hole in the back and, allowing a few inches to hang beneath, fasten with a wooden peg. Take cane across to the front and down through the center hole on the lower row; pass to the next hole on the right and bring cane up through hole. Cross to the back row, down the opposite hole and up through the next one. Cross and go down and up as before until all the

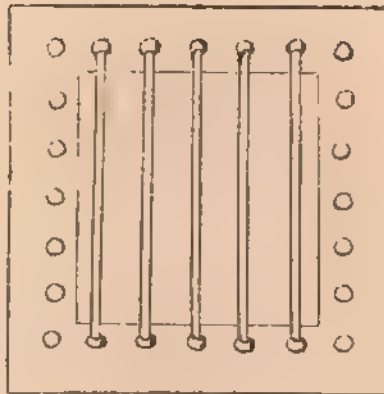
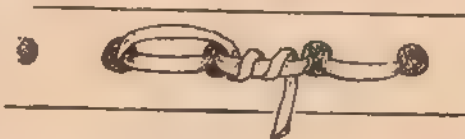


Figure I

holes to the right are filled. A square or rectangular shaped frame omits the corner holes. Keep smooth side of cane up and do not pull tightly. Fill holes to the left of the center in the same way. When the end of a strand is reached, or a new strand is to be added, fasten ends securely to an adjoining loop on the under side of the frame, drawing cane through loop a couple of times (diagram).



Fastening Ends

Second Layer: Fig. II: The second layer is run through holes from side to side on top of the first layer in the same manner.

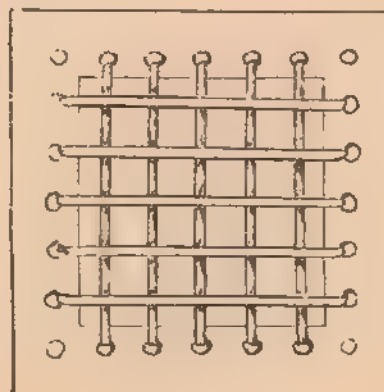


Figure II

Third Layer: Fig. III: For the third layer proceed as for the first layer, in the same direction and in the same holes, and run on top of the second layer.

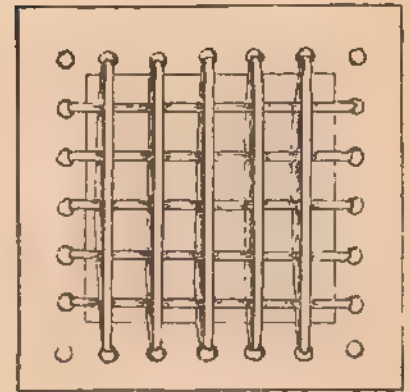


Figure III

Fourth Layer: Fig. IV: The fourth layer starting at the top is run from side to side and in the same holes as in the second layer, but is woven over the third and under the first layers - always on the lower side of the second layer. Work with one hand below and the other hand above the seat. About eight inches of the end of the cane is used in weaving, and only a small amount woven at one time to avoid breaking when drawing through.

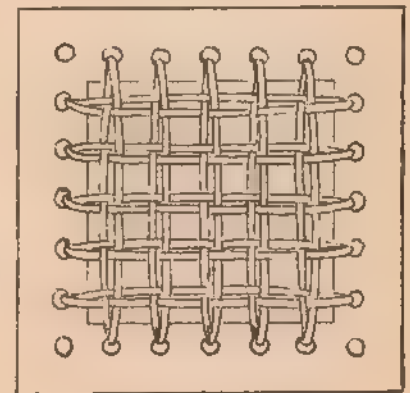


Figure IV

Fifth Layer: Fig. V: The fifth layer is run diagonally. Fasten one end of cane to a loop under the frame near the top right corner hole, and pass it up through this hole and weave under and over two strands each time, i.e. under the horizontal pairs and over the vertical pairs to the lower left corner hole, pass down through this hole, on to the next one on the right, up through, and weave

Continued on page 51

Lessons in Embroidery for Beginners

Applique

By ETHELYN J. GUPPY

Of every variety of ornamental needlework there is an interesting story to be told. This seems particularly true of the simple, old time applique, which is so strikingly new again after a long period of somnolence. As you know, it is a French term, signifying the applying or affixing of figures cut from one material upon a background of another, and its very ancient name was "opus consutum" or cutwork; as that was used also to designate some of the earliest laces, and so was likely to prove confusing, the present title was conferred upon it. The word "applique" suggests exactly what the work is, and can hardly be improved upon; it is derived from the Latin *applicare*, to join or attach, and the French *appliquer* to put on. Originally invented as a substitute for, or imitation of, the very tedious raised embroidery of those early days, it came to include every kind of work that is cut or stamped out and laid upon another material - the idea being to produce an elaborate effect without the expenditure of the very great amount of time and toil required for close stitchery. The same motive holds good today.

Applique is truly an old, old art - so ancient that its exact origin cannot be determined. Its invention was claimed for Sandro Botticelli, a native of Florence, Italy, by one of his countrymen; but this is not correct, since there are specimens of the work still in existence which date back of Botticelli's birth. It has been known in India and Persia for hundreds of years, and, was doubtless invented there; and was most generally used during the thirteenth to the seventeenth centuries. There are many very lovely old museum pieces showing silks and satins and metallic cloths, applied one upon another in wonderful color combinations and exquisite designs, the edges often couched with gold cord.

So you see, we needleworking folk of the present time have abundant reason to admire applique, and enjoy doing it. It is true that in our everyday life we are more accustomed to associate the word with

simpler forms of the art, perhaps primarily with bedquilts made of chambray or gingham; but even with the simplest materials and the stitchery which we find easy to master, we, too, can produce works of art which will not suffer by comparison with those of older times and prove even more lovely and serviceable in our own homes. And we shall find a great deal of happiness in the working.

There are several satisfactory methods of applying the figures on the background, and the line details given show clearly how the edges are finished. In case the worker is providing her own design, it is well to trace the applique portion just a line outside the part upon which it is to be applied, as these patches seem inclined to shrink a little when being attached. In other words, make the patch or applique spot a shade larger than the design traced upon the background. If the edges are to be turned, the figure should be cut a quarter inch larger all around, and all curved edges slashed at intervals. This makes it easier to turn the margin neatly. Follow the stamped or traced line accurately in turning, pin the patch on the background, then carefully baste all around the edge. Have the patch as smooth and even as possible and, for the simplest form of applique, where no ornamentation is desired, whip the edges to the background with fine sewing cotton, as in Figure 1, having the stitches as nearly invisible as it is possible to make them.



Figure 1

If embroidery is to be used in conjunction with the applique, a very pleasing finish for the edges is the spread-chain (Figure 2), done with the thread employed for decorating the patch itself; put the needle into the background just under the edge

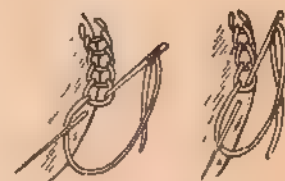


Figure 2



Figure 3

of the applique, and bring it up through the edge, as shown. Or make the chain entirely on the applied form, as in Figure 3. Another very pretty finish for such an edge is tiny spaced buttonhole stitches taken over it (Figure 4).

If the edges are to be left as cut, and this is sometimes advisable when they are irregular and difficult to turn neatly and retain the perfect shape, a most satisfactory finish is "long and short" buttonholing (Figure 5). The needle is put down through the applique form and brought up outside the edge, not under it; if brought up too close to the cut edge, the raw threads are likely to protrude between the buttonhole stitches, which should be close enough together to cover well and must not be drawn too tightly.



Figure 4



Figure 5

As an illustration of the simplest form of applique, which our grandmothers named "laid-work" to distinguish it from the ordinary patchwork, we have the quilt-block, a quaint, stiff little flower-form of chambray on a six-inch square of muslin. All the edges are turned, save where one lies under another, so an allowance must be made as directed, in cutting. The stem and leaves are soft blue-green, the lower



Figure 6
Hemstitched
Applique



Figure 7. Stitches for
Buff-Set



Figure 8
Corner
of
Buff-Set

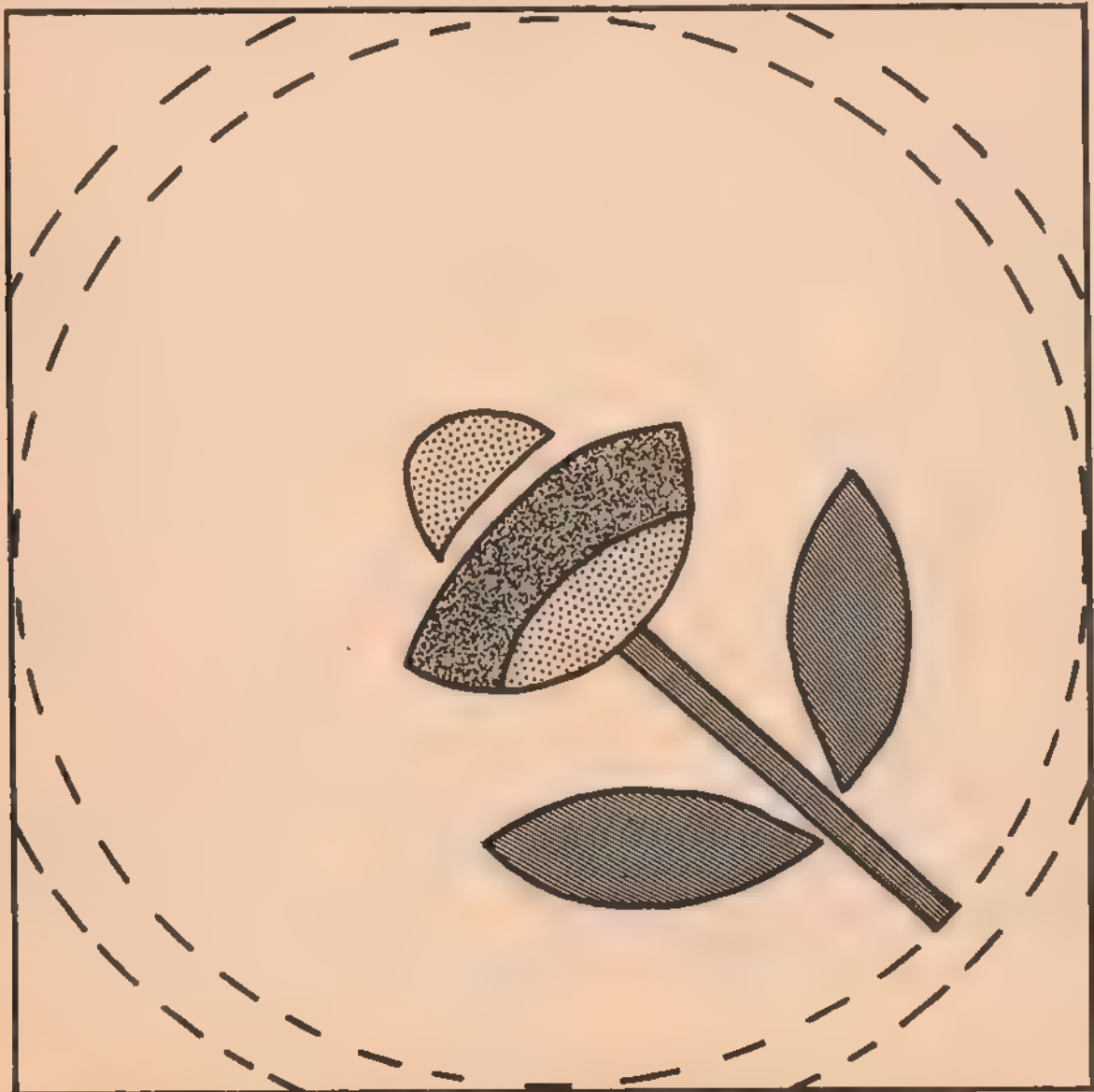
part of the flower a dull lavender, the center light pink and the top a darker pink. As any portion, the edge of which is to be overlaid by another part, is first put in place, the dark pink is pinned on, then the light pink, the stem and the lavender last; all may be basted at one time, how-

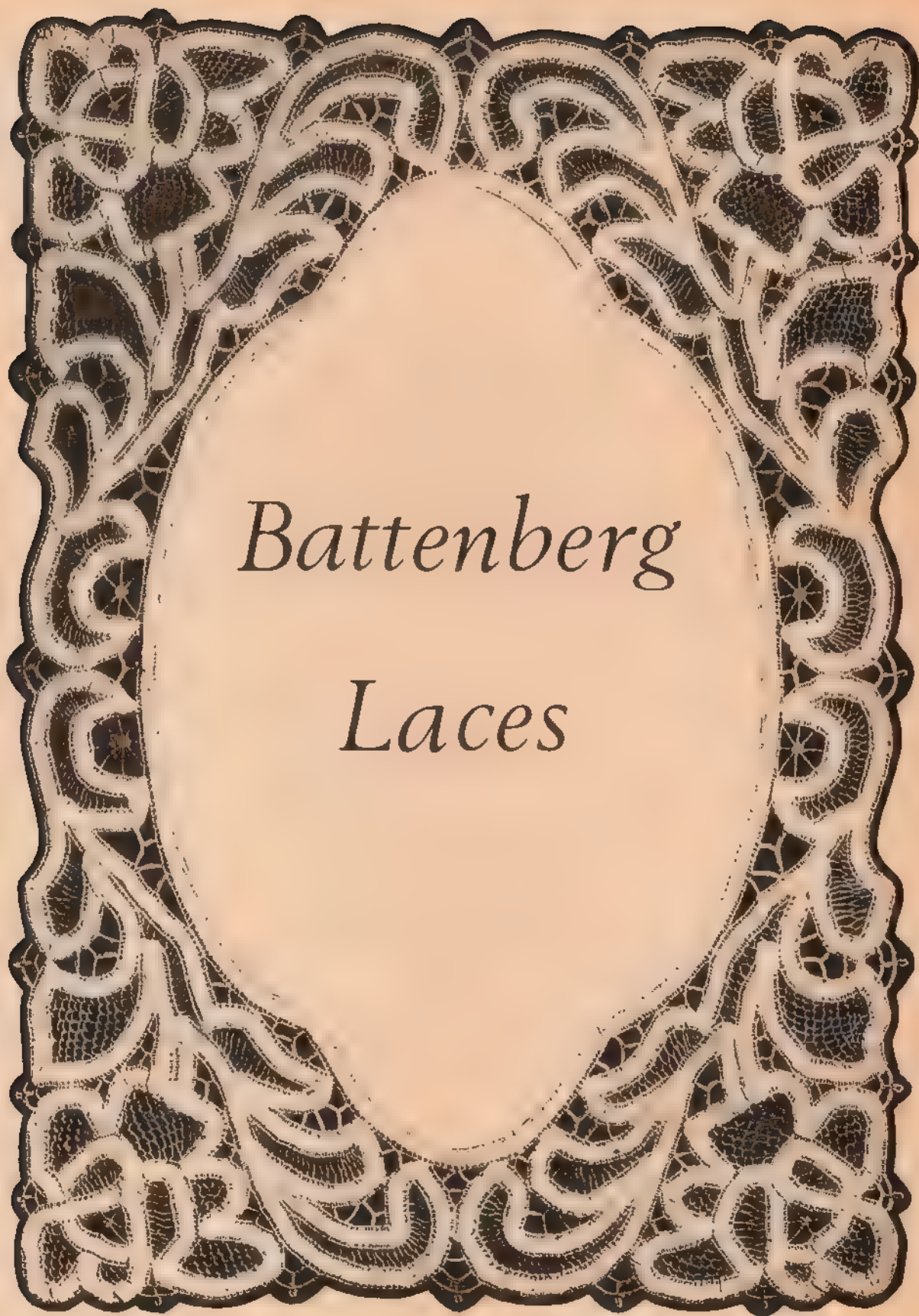
ever. The edges are then whipped down (Figure 1) with fine white sewing cotton or colored thread matching the chambray.

It is well to cut the stem on the bias, as it runs diagonally across the block, stopping about three inches from the corner. At each corner are

two curved lines which are run in fine stitches, or quilted, after the blocks are put together and lined; these form a pretty design at the corners, no matter how the blocks are joined. There are several ways of arranging the latter but the most attractive, perhaps, is to place them so that four flowers radiate from a center. Then there is no "up and down" to the quilt.

After seaming, the blocks are about five inches square. A cover which measures 70x90" will therefore require two hundred and fifty-two blocks. A quilt, large enough to tuck in on a double bed, should be ninety inches, or three hundred and twenty-four blocks square.







The undercurrent of popular needlework trends is not unlike the movement of the sea. For a time a certain type of stitchery rides the crest of the wave after the manner of a chip or a trailing bit of seaweed, then disappears in the trough of inactivity and again reappears during a later period - always the same, yet ever new to the uninitiated.

Today this wave movement is returning us Battenberg, one of the braid laces popular with needleworkers several decades ago. To the many already familiar with it, further comment is unnecessary - its powers of fascination remain unchanged - but to the younger generation, it needs a few words of introduction.

Battenberg lace is composed of a machine-made braid, or tape, following the outlines of the design and supported with needle made filling and background stitchery. It is apparently a simulation of the pillow guipure laces of Italy and Flanders and very decorative for household purposes. Unlike them, however, it is made upon a flat foundation which can be rolled and carried about from place to place, and develops very quickly.

In the selection of stitches, the

worker has a wide variety from which to choose. There are the looped or net grounds - those formed of successive rows of stitches buttonholed into one another - the herring bone or fagoting stitch family and the twisted bars and rosettes and the buttonholed bars familiar to anyone who has done cutwork, which, by the way, may be classed as second cousin to lace. This latter group of stitches fills in the spaces between the various parts of the design, and their purpose is one of support, such as that supplied by the trestle work of a bridge. In other words, these connecting bars or "brides," as they are called in pillow lace making, are engineered for a very definite purpose - not merely to fill space.

Battenberg lace is worked upon a colored cambric foundation, and the first step in the work of preparation is to baste this cambric securely to a piece of oil cloth, working both crosswise and lengthwise as well as along the edges, so that it cannot "crawl" while basting on the braid. Many workers prefer to use embroidery hoops when putting in the background stitches, in which case the oilcloth will not be necessary, the braid being basted to the cambric foundation only.

Next, take the braid and, starting at a point where the joining will be inconspicuous, proceed to follow the outlines of the design, basting it down with short stitches taken through the oilcloth backing as well as the cambric. Baste along the outer edge of all curves, crossing the braid from side to side, when necessary, to accomplish this. The fullness resulting along the inner edge of curves will later be drawn into place by whipping or overcasting into the spaces along the edges of the braid. Angles may be turned by folding or laying the braid back upon itself.

When the design has been outlined with the braid, all edges which touch one another, as well as corners which overlap, are carefully whipped together with fine thread, and the fullness along inner edges of curves is whipped and drawn up to lay snugly against the outline. This preliminary work is quite as important to the success of a piece of braid lace as is the riveting of the steel girders in the construction of a modern "sky-scraper."

Now comes the lace stitchery. Although either side of the lace may be considered the "right" side, it is a bit easier to fasten off the working thread on the upper side and this is, therefore, usually considered the "wrong" side when finished.

White Battenberg braid and ecru linen thread have been used in the making of both of the illustrated pieces - a combination which is exceedingly effective. The mat has a center of ecru linen and measures about fourteen by twenty inches when finished. The chair back finishes about twelve inches in depth and fifteen inches in width.

The simplest of the network stitches, single net, plain Russian (fagoting stitch), spiders done on twisted bars and buttonholed bars worked over three threads, are used in developing the table mat. The little motif which fills in the spaces between the units of the design, along the outer edge, is made in two parts. First work the outer buttonholed loop, with a bullion picot at the center, formed by twisting the thread fifteen times around the needle. Then slip stitch back to the inner bar and work it like the usual branched or Y bar, catching the branch into the outer bar above the picot.

Continued on page 27

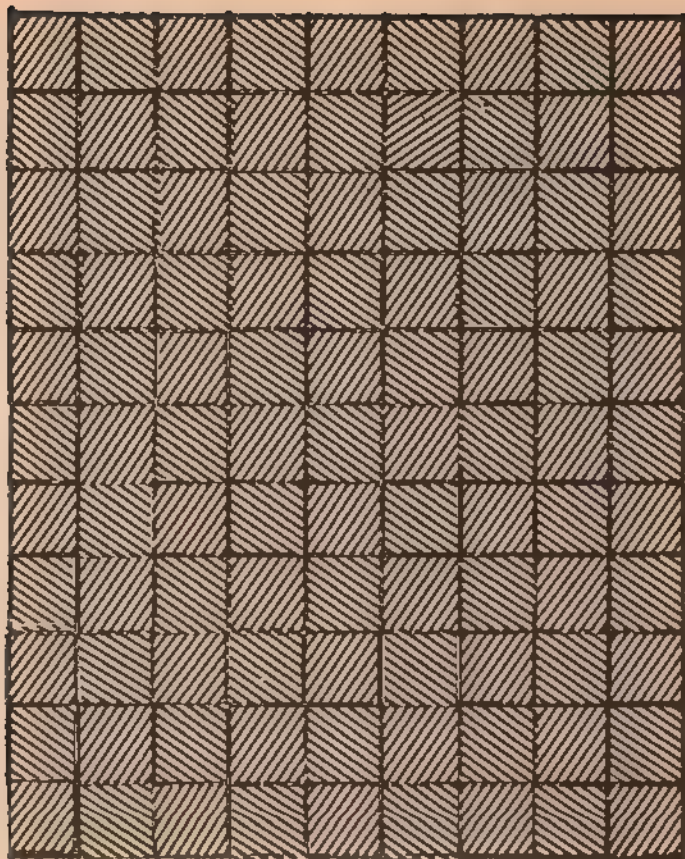


Figure 2

STRING QUILT

Many times the ladies of yesteryear used their needlework to create from ordinary materials they had at hand the necessary articles for living. One such example of this necessary needlework is the string quilt, a blend of creative art, thrifty ingenuity, and the need to keep warm.

The string quilt consisted of strips and scraps of material which were sewn with a sewing machine on a paper foundation. Every thrifty homemaker had a scrap bag in which she gathered bits and pieces of fabric left over from garments she had sewn for her family. Of

course, the large scraps of left over fabric, the remnants, were used to make complete articles; thus Johnny's shirt might have been the scraps of Mother's dress. It was the small scraps - those too narrow and too tiny to be used in any other way - that made the string quilt top. Strips and strings of various widths (1" to 3") could be used; the narrower the strips, the more various and colorful the pattern. Along with the bundle of fabric strings, bits, and pieces, the homemaker needed few other items; thread, a sewing machine, and an out-of-date mail order catalog for the foundation. Each page of

the catalog was cut to form a square, and a long piece of fabric called the center strip was selected along with a shorter second strip. The strips were placed right sides together, slightly off-center, and to the right of the diagonal center of the paper foundation (See Figure 1). The lady then sewed a small seam down the edge of the strips and through the paper. She then folded and smoothed the second strip down and lined up another strip, right sides together, and sewed it to the second strip through the paper foundation. When it was covered with the sewn strings on the right side, the foundation was turned around, the center strip was smoothed down, and another strip was placed, right sides together, and sewn to it. In this manner, the foundation was covered. The quilt maker then pressed the paper foundation and its covering with a hot iron until it was smooth and flat. She then cut the excess fabric from around the foundation. Naturally she saved the trimmings to use in another block. The result was a perfectly shaped square quilt block.

Many times a lady would sew a number of blocks at a time, running one, then another, then a third block, under the pressure foot without breaking the thread between them. Then she would cut the thread holding the first two blocks together and add the second strip to the first block and so on in a continuous cycle. The process saved both thread and energy since no thread was wasted in beginning the stitching and no trimming of excess thread was required.

After sufficient blocks were pieced, the homemaker sewed them together in long strips the length of the bed. The long strips of blocks were then sewn together until the desired width was achieved (See Figure 2). Then, with the help of all the children of the house, the quiltmaker carefully tore away the paper foundations. The result was a many colored, many patterned quilt top that had quite literally been made from nothing. When the homemaker added to it a warm cotton filling and a smooth lining and sewed all three together, she had created an art form that would provide comfort for her family and she had made it from materials that ordinarily would have been discarded.

Betty R. Thornton, 1004 Deese Road, Ozark, Alabama 36360

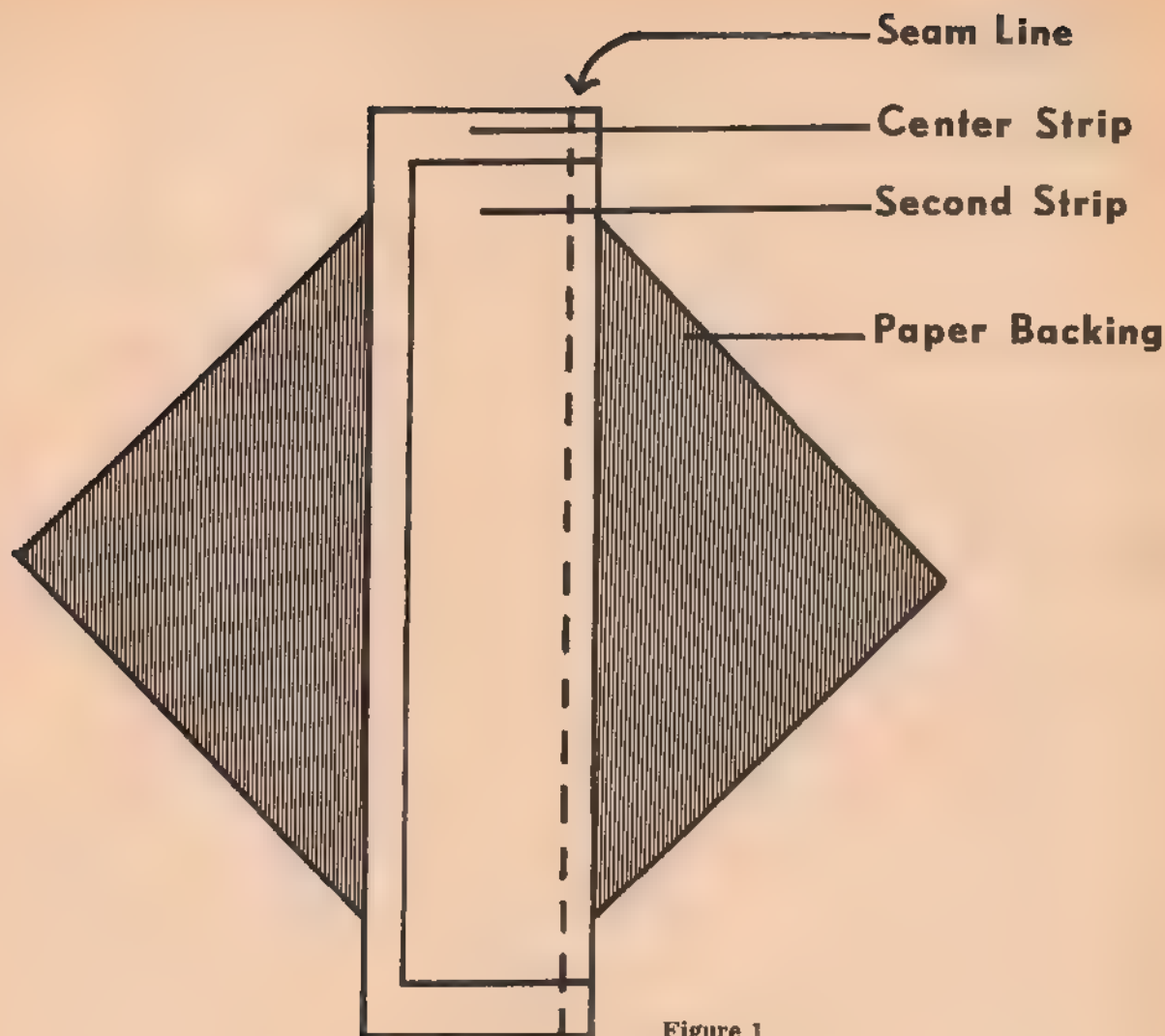


Figure 1

BATTENBERG LACES

Continued

No buttonhole stitches are employed in working the chair back, the background stitches consisting of simple twisted bars, spinning wheel rosettes and cluster insertion - merely twisted bars joined midway in clusters of three, with one or two tiny buttonhole stitches, while the third bar is in progress. It is a very decorative stitch, easy to do and works up very quickly.

The flowers are filled with Russian stitch, leaf forms with single net stitch, and the bowl with a combination of both. To fill the central stem more solidly, the three spaces are done in line stitch.

The large spinning wheel rosettes

which form the flower centers are worked on twisted bars having two foundation threads before twisting, to make them more important.

To finish the outer edge of the braid forming the border of this design, work a row of simple knotting, drawing the stitch close to the braid and allowing the connecting threads to form little peaks between.

Not until the work is completely finished should the lace be removed from the foundation, cutting the basting threads from the back of the oilcloth when that is used. Press under a damp cloth before removing from the cambric and then again on the right side after removing, and

finish by sewing down on the right side any folds or turns of the braid which were not held by the sewing on the top side.

Do not be disturbed about fullness along curves. It will largely disappear after pressing. But do all sewing as neatly as possible, picking up each space along the edge of the braid when overcasting. Start and fasten threads, whenever possible, at places where braid doubles back on itself. When joining end of braid, turn each inside the other and keep as flat as possible, and remember that all lace stitches as well as sewing stitches are worked only into the braid and not into the cambric foundation.

PSALM 23

THE LORD IS MY SHEPHERD:
I SHALL NOT WANT. HE MAKETH ME
TO LIE DOWN IN GREEN PASTURES:
HE LEADETH ME BESIDE THE STILL
WATERS. HE RESTURETH MY SOUL:
HE LEADETH ME IN THE PATHS OF
RIGHT COUSINESS FOR HIS NAME'S
SAKE. YEA THOUGH I WALK THROUGH
THE VALLEY OF THE SHADOW OF
DEATH I SHALL FEAR NO EVIL FOR
THOU ART WITH ME THOU ROD AND
THOU STAFF THEY COMFORT ME.
THOU PREPAREST A TABLE BEFORE
ME IN THE PRESENCE OF mine
ENEMIES: THOU INCREASEST MY
BREAD WITH FATTENED: THOU CAUSEST MY
WALKS EVERETT GREENNESS AND
WHERE I SHALL FOLLOW ME ALL THE
DAYS OF MY LIFE AND I WILL DWELL
IN THE HOUSE OF THE LORD FOR
EVER.

AMEN

A COLONIAL RUG



A Colonial Rug in Crochet

Such a rug is very easy to make and has quite the "old-timey" look of the braided rug; it is extremely durable, standing almost any amount of wear and tear without injury, and costs practically nothing save the time required to complete it if old material is utilized, as is usually the case. Colonial furnishings of all types are very much in favor at the present time, and likely to gain rather than lose this popularity; hence this offering is sure to be welcomed.

The rug illustrated has a width of twenty-seven inches, is forty-two inches long, and is made entirely of old material in three colors, tan, blue and orange, with a black border by way of accent.

The process of making is very simple. Cut and sew each color separately or by itself, save the short pieces required for the hit-or-miss band, for which the colors are interspersed; do not have them alternate in regular order, nor the pieces all of the same length. The width of the strips depends on the thickness of the material; khaki, mole-skin, or any heavy goods should be cut about one half inch,

while crepe, gingham and similar material should be from five-eighths to three-quarters inch in width. A little experience will give the right idea about this. Join the ends neatly in order to avoid a frayed appearance; and, in working, let the cut edges turn under slightly so they will show mainly on the wrong side, leaving the right side as smooth as possible. A large, wooden crochet hook is used, and is easily made; if need be, by the "handy man" of the household; or one may have a steel or bone hook of sufficient size. It should be very stiff, however, owing to the material used.

Begin with a chain of 31 stitches.

1. A dc in each st of ch, 3 in end st, a dc in each st along the other side of ch, with 3 dc in end st.

2. A dc in each dc, all around, with 3 dc in 2d of the 3 dc at each end. Work in both threads of the stitch, throughout, and with even tension.

3. Dc in dc, increasing at each end by working 2 dc in the st at each side of the end st.

4. Like 3d row.

5. Dc in dc, adding 3 at each end by working 2 in end st and in the st each

side.

Continue in this way, after the fifth row increasing as required to keep the work flat, but adding stitches only at the oval ends, never on the sides.

Thirty-five rows or rounds are needed for a rug of the dimensions given, as follows: Four for the center (tan), then four of orange, four of blue, six of hit-or-miss, four of blue, four of orange, three of plain tan, one of tan and black, hit-or-miss, and three of black.

Such rugs may, of course, be made of any size or shape desired, and in any combination of colors. For a larger or smaller oval rug, make a longer or shorter chain to start with. A round rug is begun at the center and worked around and around, widening enough to keep the work flat, and an oblong rug can be begun with a chain as long as its width at one end and worked back and forth, always with a chain to turn, or can be made in strips and joined. One who enjoys such work will discover many pleasing possibilities in it.



DESIGNED BY
AGNES CARGILL



Small Wearables

Soft wool and silk yarn, especially desirable for baby garments, and knitting silk are the materials used for this attractive crocheted ensemble. Three one-ounce balls of the yarn and a ball of silk are required.

The Jacket

With the yarn, and using a crochet hook that will carry it nicely, make a chain of 88 stitches for the neck; this allows 16 stitches for each side of front, 14 stitches for each shoulder and 28 stitches for the back. Work in double crochets across - 16 doubles for side front, 2 doubles in next stitch for the increase, 12 doubles, 2 doubles in next stitch, 28 doubles for back, 2 doubles in next stitch, 12 doubles, 2 doubles in next stitch, 16 doubles for other side front. The yoke is done entirely in double cro-

chet, working back and forth; the increases occur each side (front and back) of the shoulders in each row, and these are made by working 2 double crochets in double crochet. Continue in this manner until the yoke is $3\frac{1}{4}$ inches deep; then join the silk and work doubles across side front, chain 4 and join to back yoke to form armhole, work doubles across back, chain 4 and join to other side front and work doubles across; fasten the silk.

The next row begins the shell design. Join yarn and make a double in 1st stitch of row, working in back part of silk stitch, -:- miss 2 stitches, and make 5 trebles in next stitch, miss 2, double in next stitch and repeat across; chain 3 and turn.

For the 2d row of shells: Make 5

trebles in last double of 1st row, -:- fasten with double in center of next shell, 5 trebles in next double and repeat across. Other rows are made in the same manner. Make 18 rows of shells in all and fasten yarn.

Join yarn under arm and, with right side of work toward you, work shells around. Continue until there are 16 rows of shells for sleeve. Then work a double in every other stitch of last row of shells; then rows of double in double until the cuff is an inch in width. Work a row of shells around the cuff, and finish with a row of doubles in the silk, working into every stitch of previous row. Make the other sleeve in the same manner.

Using the yarn and beginning 16 stitches from front edge and ending 16 stitches from other front edge, work 3 rows of shells on the neck edge. Finish with a row of doubles in the silk all around jacket. Turn back corners of yoke and fasten.

The Cap

With the yarn make a chain of 3 stitches and join to form a ring. Work 8 doubles in the ring; in the next row work 2 doubles in each double of the previous row; in the next row work 1 double in 1st double, 2 doubles in next, and so on; in the next row work 1 double in each of 2 doubles, 2 doubles in next, and so on. Continue, making 1 more stitch between the increases each row, until the top of cap is about 6 inches across, or size desired. Join the silk and work a row of doubles around.

With the yarn work 5 rows of shells around (as for jacket). Leave space of 3 shells for back of cap, and work 4 more rows of shells across front of cap. Then work a band of double crochet, about $\frac{3}{4}$ inch, across front of cap. Work a row of shells across edge of band. And finish with a row of doubles in the silk all around the cap.

Chain (ch): A series of stitches or loops, each drawn with the hook through the stitch preceding.

Double crochet (dc): Having a stitch on needle, insert hook in work, take up thread, and draw through, thread over again and draw through the two stitches on needle.

Treble crochet (tr): Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle; over and draw through two, over and draw through remaining two.

Knitted Comforts, Soft and Warm, for the Little Ones

BY CHRISTINE YERANIAN



A Little Jacket or Sweater in Moss-Stitch

Babykin set: A cunning set for the baby consists of jacket, socks and cap in moss or seed stitch. Materials required are three and one half balls of white and one and one half balls of pink, or blue, as liked - threefold Saxony, and a pair of No.3 bone needles.

Jacket

For the jacket: Cast on 80 stitches with color and knit plain for 16 rows. Join the white yarn and knit 1 row. Then start the moss stitch pattern.

1. Knit 1, purl 1; repeat to end of row.

2. Purl 1, knit 1; repeat to end.

Repeat these two rows alternately for 80 rows (six inches).

Now cast on 48 stitches at each end for sleeves and continue, following

the pattern for 40 rows, or three inches, half the width of sleeve.

In the next row knit 74 stitches and take off on a large safety pin or other convenient stitch holder, bind off 28 stitches for back of neck, and on the remaining 74 stitches work the left shoulder and front as follows: Cast on 3 stitches toward every other row three times, 5 stitches the next time, or 14 stitches in all. On the 88 stitches work 26 rows, being careful to keep the pattern; then bind off 48 stitches for sleeve, and on the remaining stitches knit 80 rows to complete the front, ending on wrong side of work. Join color and knit plain 16 rows to correspond with the back; pick up the stitches along front edge and knit 16 rows with color. Work the right shoulder and front to correspond.

Pick up the stitches around the neck and knit 20 rows with color; and for the cuffs pick up the stitches at end of each sleeve and work 16 rows of color. Sew up sleeves and underarm seams carefully.

The ball tassels are made in the usual way with white and color, and are attached to a chain cord crocheted with one strand of each.

Cap

Cap: Cast on 96 stitches with white and knit plain for 2 rows; join color and knit 4 rows, with white knit 12 rows, and again knit 4 rows with color.

With white begin the moss stitch pattern; knit 50 rows in pattern (four inches.)

Knit 1 row plain; in next row knit 1, purl 1, repeat to end of row. Repeat these 2 rows for 12 rows.

Knit in single rib (knit 1, purl 1) for 7 rows, forming a narrow ribbing.

To shape the crown, knit 2 stitches together until you have 48 stitches. Bind off with a crochet hook by working a double in every other stitch, back and forth, until closed.

Sew up three inches at the back, leave about a three inch opening and turn back the border. Make cord and tassels as for the jacket, unless ribbon strap or ties are preferred.

Socks

Socks: With color cast on 42 stitches and knit in double rib (knit

Continued on page 52



Antique Pattern for Pillow-Cover



Detail of Square

Using No.50 crochet cotton, or a thread suited to your purpose, chain 8, join with a treble in 1st stitch.

1. Chain (ch) 6, 4 trebles (tr) in space (sp), ch 2, 1 double treble (d tr) in same sp. The widening is done with the 6 ch at beginning of row, and by ch 2, d tr (equal to 6 ch) at end.

2. Edge (of ch 6, 4 tr in widening sp of last row); ch 3; edge (of 4 tr in widening sp of last row, ch 2, d tr in same place).

3. Edge; ch 4, d tr under 3 ch, ch 4; edge.

4. Edge; ch 5, 3 double crochets (dc) over d tr and ch each side, ch 5; edge.

5. Edge; ch 6, 5 dc over 3 dc and ch each side, ch 6; edge.

6. Edge; ch 3, 4 tr under 6 ch, ch 5, 3 dc over 5 dc, missing 1st and last, ch 5, 4 tr under 6 ch, -:- ch 3; edge.

7. Edge; ch 4, d tr in sp, ch 4, 4 tr under 5 ch, ch 4, -:- d tr in 2d dc; work back from -:- for other side.

8. Edge; ch 5, 3 dc over d tr and ch each side, ch 5, 4 tr under 4 ch, -:- ch 3; work back.

9. Edge; ch 6, 5 dc over 3 dc and ch each side, ch 6, -:- 4 tr under 3 ch; work back.

10. Like 6th row to -:-, ch 3; work back.

11. Edge; ch 4, d tr in sp, ch 4, 4 tr under 5 ch, ch 4, d tr in 2d dc, ch 4, 4 tr under 5 ch, ch 3, -:- 4 tr in sp; work back.

12. Edge; ch 5, 3 dc over d tr and ch each side, ch 4, 4 tr under 4 ch, ch 3, 4 tr under next 4 ch, ch 3, -:- 10 tr (3 in sp, 1 in each tr and 3 in sp); work back.

13. Edge; ch 6, 5 dc over 3 dc and ch each side, ch 6, 4 tr in next sp, ch 3, -:- 16 tr (3 in sp, 1 in each tr and 3 in sp, as before); work back.

14. Like 6th to -:-, ch 3, 22 tr; work back.

15. Like 11th to -:-, 28 tr; work back.

16. Like 12th to -:-, 16 tr (4 in sp and 1 in each of 12 tr), -:- ch 3, miss 4 tr, work back (always from last -:-).

17. Like 13th to -:-, 16 tr (3 in sp and 1 in each of 13 tr), ch 3, -:- 4 tr in next sp; work back.

18. Like 6th to -:-, ch 3, 16 tr, ch 3, 4 tr in next sp, -:- ch 24; work back.

19. Like 11th to -:-, ch 3, 16 tr, ch 3, 4 tr, ch 12, -:- 1 dc under 20 ch; work back.

20. Like 12th to -:-, ch 3, 16 tr, ch 3, 4 tr, ch 12, -:- 3 dc over 1 dc and ch each side; work back.

Continued

21. Like 13th to -:-, 16 tr, ch 3, 4 tr, ch 12, -: 5 dc over 3 dc and ch each side; work back.

22. Like 18th to 2d -:-, ch 12, 7 dc over 5 dc and ch each side; work back.

23. Like 19 to 2d -:-, 9 dc over 7 dc and ch each side; work back.

24. Like 20th to 2d -:-, 11 dc over 9 dc and ch each side; work back.

25. Like 21st to 2d -:-, 13 dc over 11 dc and ch each side; work back, ending with a quadruple tr in same sp with last 4 tr. This row gives the extreme width of the square, diagonally; it now begins to decrease.

26. Edge (of ch 4, miss 4 tr of last row, 4 tr under next ch), ch 5, 3 dc over 5 dc, missing 1st and last, ch 5, 4 tr under 6 ch, ch 3, 4 tr in next sp, ch 3, miss 3 of 16 tr, tr in each of 13 tr and 3 in sp, chain 3, miss 3, 4 tr under chain, ch 14, -: 11 dc over 13 dc, (missing 1st and last); work back, ending with edge (of 4 tr under ch of last row, miss 4 tr, d tr in sp at end of row).

27. Edge (as in 26th row from now on); ch 4, d tr in 2d dc, ch 4, 4 tr under 5 ch, ch 4, d tr in sp, ch 4, 4 tr in next sp, ch 3, miss 3, -: 16 tr, ch 3, 4 tr under 14 ch, ch 14; -: 9 dc over 11 dc; work back, ending with edge as in 26th row.

28. Edge; ch 3, 4 tr under 4 ch, ch 5, 3 dc, ch 5, 4 tr in next sp, ch 3, miss 3, -: 16 tr, ch 3, 4 tr under next ch, ch 14, -: 7 dc over 9 dc; work back.

29. Like 13th to -:-, 16 tr, ch 3, 4 tr, ch 14, -: 5 dc over 7 dc; work back.

30. Like 26th to -:-, 3 dc over 5 dc; work back.

31. Like 27th to last -:-, 1 dc in 2d dc; work back.

32. Like 28th to 1st -:-, 16 tr, ch 3, 4 tr under next ch, ch 3; work back.

33. Like 13th to 1st -:-, miss 3, 16 tr, ch 3, -: 4 tr in next sp; work back.

34. Edge; ch 5, 3 dc, ch 5, 4 tr, ch 3, 4 tr, ch 3, 16 tr, -: ch 3; work back.

35. Like 27th to 1st -:-, 28 tr; work back.

36. Like 28th to 1st -:-, 22 tr; work back.

37. Like 13th row (always with edge as begun in 26th row).

38 to 49. Same as 12th to 1st row, with decreasing edge.

To finish the point, ch 8, fasten in 1st of 4 tr in last row.

This completes one block; and the blocks may be used or combined in a great variety of ways. To make the pillow cover or centerpiece illus-

trated, continue widening the border of spider webs and in the 31st row, start the solid part of the 2d square or block and in the 51st row start the 3d square. The 65th row will give the width diagonally; then begin the decrease as in 26th row.

For the border:

1. Fasten in sp at edge, ch 7, -: tr in next sp, ch 4, repeat around, putting 2 tr with 5 ch between, in each corner sp; join last 4 ch to 3d of 7 ch.

2. Slip stitch (sl st) to middle of 1st sp, -: ch 13, miss 1 sp, fasten with dc in next, ch 6, 2 quadruple tr (over 6 times) in same sp and 2 in next sp, keeping top loops of all on needle and working off together to form a cluster, closing with a tight ch, ch 6, a dc in same sp with last 2 quadruple tr, and repeat from -:-. At corners, work the 2d cluster of 1 group in corner sp and 1st cluster of next group in same sp. For the 2d cluster of last group of the row, work 3 quadruple tr, instead of 2 quadruple tr and 6 ch, keeping all on needle and working off together; close with a tight ch. This brings the work ready to start next row.

3. Ch 6, 2 quadruple tr in top of cluster last made (always keeping top loops on needle and working off as directed, -: a quadruple tr in middle st of 13 ch, ch 7, quadruple tr in same place, cluster of 3 quadruple tr in top of next cluster, ch 7, cluster in same place; repeat from -:-. At corners, after the 2d cluster in top of cluster preceding corner, make a sextuple tr (over 6 times) in corner sp, between clusters of last row, ch 6, a d tr in middle of sextuple tr, ch 6, a tr in same place with d tr, cluster in top of next cluster, ch 7, and continue as before.

4. Same as 1st row, putting 2 tr, 5 ch between in top of d tr at each corner.

5. Four tr in sp, (ch 3, 4 tr in next sp) twice, (ch 7, fasten back in 4th st for a picot (p)) twice, ch 3, miss 1 sp; repeat. At corners put 4 tr in corner sp, ch 3, 4 tr in same sp, ch 3, 4 tr in next sp, and continue. Join last picot chain (p ch) to 1st group of 4 tr.

6. Sl st to 1st sp, -: 4 tr under 3 ch, ch 3, 4 tr under next 3 ch, p ch, dc between p of ch of last row, p ch; repeat from -:-, joining as before.

7. Sl st to sp, -: 4 tr under 3 ch, (p ch fasten between next 2 p) twice, p

ch; repeat from -:-, join.

8. Sl st back over p ch to sp between p, -: ch 9, fasten back in 4th st from hook, ch 5, fasten between next 2 p; repeat around, joining last ch where 1st started, and fasten off securely.

As suggested, many uses will be found for this motif. A luncheon set may have the centerpiece made as illustrated, with small doilies formed of one square, edged with a row of spaces (like 1st row of border), then a row of 4 trebles in each space, and between the groups a picot chain of chain 5, fasten back in 4th from hook, chain 1. Or any arrangement liked may be made of different portions of the border; a larger doily may consist of 4 squares, or a "three in one" set may have service doilies or placemats of six squares. A lovely bedroom set may be very easily arranged - the bedspread either entirely of lace, or the squares combined with scrim or any material liked. If the blocks are made singly and joined, there will be a double row of spider webs, but this does not detract from the beauty of the work, and the joining, if carefully done, will not be at all noticeable. The bedspread may be made with alternating strips of lace and linen; or a centerpiece, three, four or eight blocks square, may be surrounded with linen, and this in turn by a row of blocks, continuing until the spread is as large as wanted. The bolster cover is easily made to match, also scarf for the dresser. A stand cover may have four of the blocks arranged in each corner, and have the edge finished as described for the border of pillow cover. Curtains may have the blocks arranged as insets, set cornerwise. In fact, there is scarcely a limit to the uses an ingenious worker will find for this design.



TATTED EDGINGS



A Popular Trim for Table Linens, Neckwear and Handkerchiefs

DESIGNS BY MRS. W. W. MAY

Tatting, in the form of simple edge trimmings for collars and children's dresses, seems to be having a revival in common with other types of Victorian needlework. Although delicate in structure, it is also very durable and therefore an excellent

trim for articles that need to be frequently laundered. There is a special tatting thread and one may also use crochet thread in a coarser size for making of edgings and table linens.

Illustrated are four simple

variations of ring and chain designs that develop very prettily in one and two colors.

No.1: A four petal motif, looks something like a butterfly. It is done with two colors, in this instance blue with yellow centers. Working with the yellow, ring (1 double knot, picot) 4 times, 1 double knot, close. Turn. With blue, chain 6 double knots, picot, 6 double knots, join last picot on ring. Continue around ring, making four petals. Turn. Chain 4 double knots, picot, 4 double knots, join picot on last petal, 4 double knots, picot, 4 double knots. Turn. Repeat from ring, joining first petal to last petal of previous motif.

No.2: A six petal daisy motif, white with yellow center. With yellow, make a ring of (1 double knot, picot) 6 times, 1 double knot, close. Turn. With white, make a chain of 4 double knots, picot, 4 double knots, join 1st picot on ring. Continue around ring, forming the six petals. Turn. Chain 5 double knots, join picot of last petal, 4 double knots, picot, 4 double knots, picot, 5 double knots. Turn and repeat from ring, joining last petal to connecting chain's last picot and second petal to corresponding petal of first motif.

No.3: is done in one color. Make a ring of (4 double knots, picot, 4 double knots, picot, 2 double knots, picot) 4 times, 2 double knots, close. Turn. Make a chain of 6 double knots, picot, 6 double knots, join last picot on ring. Continue around ring, forming five petals. Turn. Make a chain of 8 double knots, picot, 8 double knots. Turn and repeat from ring, joining first petal of new motif to last petal of preceding motif at midpoint.

Edge: Make chain of (2 double knots, picot), twice, 2 double knots, join petals at picots and make a picot on chain at each point of joining except where chains lead to junction of motifs.

No.4: is the simple trefoil design done in two colors. With color, ring (2 double knots, picot) 3 times, 2 double knots, close. Turn. With white, make a chain of (2 double knots, picot) 3 times, 2 double knots, join last picot on ring. Continue around ring, making three petals. Turn. Make a chain of 6 double knots, picot, 6 double knots. Turn. Repeat from ring, joining first petal of motif to last petal of preceding motif at center points.

Embroidered Offerings for Your Church

Designed by GRACE H. STRATTON

Older than painting, oldest of all the arts, is the craft of the needle. From earliest times embroidery has been largely devoted to ecclesiastical purposes, and even in the first age of the Christian Era clerical vestments, altar-hangings, curtains and the like are known to have been richly and elaborately decorated by this medium. Indeed, the Church is the home of marvelous embroidery, no less so today than in those far away days when the life of the Church was more inextricably mingled with the life of the entire people than is true today.

Much of the most elaborate work is done, as is fitting, by the skilled fingers of trained workers in the art; but at the same time many of the simpler embroideries may successfully be undertaken by those whose skill has reached a lesser degree of perfection.

Extreme care in execution is the preeminent requisite of the two types of Church needlework - white and colored. Patience, here more than anywhere, is amply rewarded, and even what at times seems tedious preparation is but the laying of a firm foundation on which to build a perfect whole; the work cannot be perfect without it.

One remarkable feature of ecclesiastical embroidery, of whatever type, is the effect secured by the use of simple stitches, all peculiarly adapted to their purpose. True, the worker's problem is to choose among them, and here her individuality best expresses itself. For altar-linens, the stitches used most commonly are outline-, chain-stitch, both simple and variations, satin-stitch, back-stitch and fine darning. For vestments, altar-hangings and appurtenances of such nature, the beautiful color-work employs a variety of stitches. It is safe to say that long- and - short-stitch is most widely employed, and that gold thread is extensively used to give richness and beauty.

Choice of threads is important. For linens a white embroidery-cotton of suitable size and kind should be chosen. For the colored work, silk floss is much used for long-and-short-stitch, sewing-silk and purse-



Bible-Markers

silk for couching and the like, and gold thread for embellishment. Gold thread cannot be said to be easy to work with, as it is apt to unravel all too easily. The best precaution against this lies in using only a short thread - sometimes two together - in the needle, and stitching the gold down with red or yellow silk which will blend with the gold most satisfactorily. (This stitching must be perfectly even.) When gold thread is used for stems and scrolls, it will be necessary to pass the end of the thread through the material on which the embroidery is done, so a stiletto-or a wool-needle, if the eye is large enough, and the point sufficiently sharp - should be used to pierce the fabric before the thread is drawn through. This will prevent dragging the fabric and ruining the thread. Gold thread for filling purposes belongs only in the hands of experts, if at all. A highly satisfactory substitute - because it is less expensive, is easier to work with, and has a more lasting effect - is gold-colored silk. When gold thread is in order, only the best obtainable grade should be used, for to use an inferior grade is to waste time and money. It will not withstand tarnish.

Needles, too, have an important place in the working of ecclesiastical

embroideries. Each type of work has its suitable needle. For silk floss, a needle with a long eye and a sharp point is the correct choice; small wool needles will be found acceptable for passing gold and silver threads through the fabric; and round-eyed needles will answer for sewing-silk. A stiletto, a pair of sharp scissors and a thimble should be included in the worker's equipment. Some favor an ivory thimble, as wearing down the thread less readily than a silver one.

Edge finishes are important - and prescribed. They vary with the articles to be finished, and range from plain hems, hem-stitched, or lace-edged ones, to fringes of designated depth and style. The hems, of course, appear on the linens, and the fringes on the colored pieces. Sometimes these latter embody all the colors used in the embroidery and appear in blocks; at other times, a single color, matching or harmonious with background, is employed.

Fabrics are very important, as well as interesting. Linen, or cambric, should be of the finest quality, selected with regard to its use. For the colored embroideries, silks, brocades and the like are in order. "Sets" should be made of the same fabric and color, of course, and the fabric should be as rich as can be afforded.

Some embroideries require framing for work, while others may be worked in the hand, or in an ordinary embroidery hoop. The linens are of the latter class, and some of the smaller colored pieces may be treated in the same manner. Larger articles should always be framed.

Designs for Both White and Colored Work

Among the embroideries that may safely be attempted by amateur workers are the paten veil, the white chalice veil, and the sacramental cover.

The paten veil is a small white linen cover for the paten, a plate of silver or gold on which the bread is consecrated at Holy Communion.

(Continued on following page)

Embroidered Offerings for Your Church



Paten Veil

The design offered is most appropriate for the center.

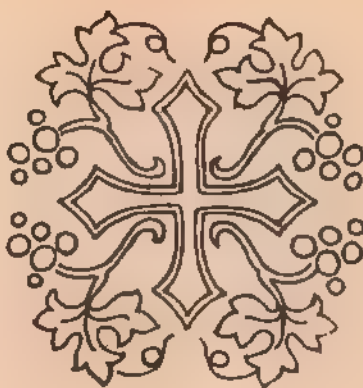
The white chalice veil should be made of a very delicate fabric - fine lawn, cambric, or grass cloth are all suitable. This veil is a companion-piece to the silk chalice veil, and is used as its name implies. It may be embroidered with any suitable design, and the hem should be edged with fine lace. A suitable cross-and-vine design is presented for this article.

The sacramental cover is used to place the chalice and paten on. It may be finished with a plain or a hemstitched hem, or with lace or embroidery around the edge. The design which appears on it is never embroidered in the true center, but at the center of one half.

The book-marks are used to mark the places in both the altarbook and the Bible on the lectern, and two comprise a set. These are made of ribbon which can be procured for this special purpose, and the simpler the design the better. The ends need not be alike. Two diverse ends for a marker are pictured, one bearing a fleur-de-lis, and the other a cross.

The burse is a sort of square pocket or case in which the altar-linens are kept when not in use. It is made of two squares of silk, stiffened with card-board, and lined with linen, and joined by means of a gusset of silk at each of two sides, one side remaining open and the fourth being completely closed. It is embroidered to match the silken chalice-veil.

The silken chalice-veil matches the chasuble in color and material, and, as previously mentioned, bears



Chalice Veil

the same embroidery design as the burse, with which it is used.

The stole is a part of the vestments - a band of silk or stuff worn round the neck, the ends hanging down to the knees. There are two types of stoles; one is cut with spade ends; the other with graduated ends, but the latter is far more common.

Whether on white linens or on colored pieces, the embroidery is the first step (except for stoles, which should be cut out first, unless outlines are indicated by threads). For the former, the stitches need little explanation. We have already enumerated them elsewhere in this article, and it will be sufficient to say that they are not done with silk, but with embroidery-cottons. The stitches to use are easily dictated by

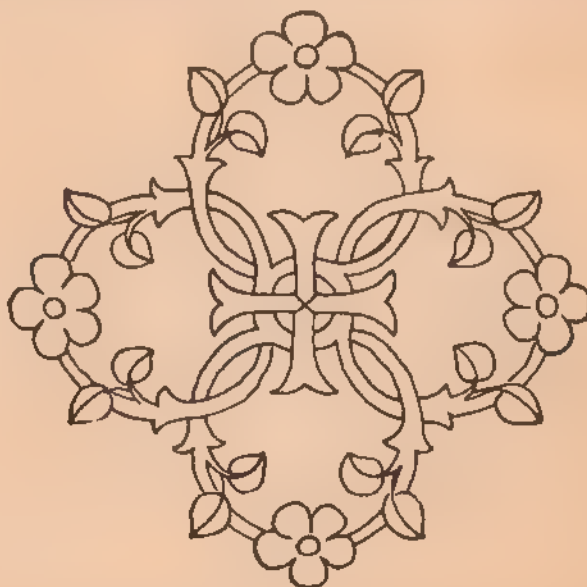
custom and common sense and the worker's taste in the matter.

In using outline-stitch, care should be taken to get the stitches exactly even, and when turning a scroll no edge may be allowed to show, to tell where the needle has been put in or out.

Long-and-short-stitch is the most extensively used of the embroidery-stitches. Because it is somewhat difficult to do well, it requires practice. The work is usually done in rows, and it is nearly impossible owing to curve variations and the like, to keep the stitches in any row long and short alternately. The first row is that nearest the edge, placed to follow the shape of the design. The second row comes directly inside the first, dovetailing with it, and the third dovetails with that. The work is done from edge to center, using as many rows as are required to fill the space completely. Much shading is not to be attempted, for line and color are the cardinal points of good Church embroidery, even more important, perhaps, than stitch perfection.

Couching consists of laying a foundation-thread and catching the thread down at regular intervals with fine sewing-silk. Simple couching is done in straight lines, and is much used to outline edges with gold thread.

How the linens are made up has already been indicated, for they are flat pieces with varied edges. The colored articles, however, are only



Burse or Chalice Veil



Stole End Design

partially completed when the embroidery is done.

The chalice veil of silk is twenty inches square, and has a special gimp edge and a silk lining, as before noted.

The burse should be exactly nine inches square when mounted. For it, cut two nine-inch squares of cardboard, and cover each piece separately with silk or brocade (one of which is worked) on one side and with fine white linen on the other. For the gussets at the sides, take two pieces of silk three inches wide and nine and a half inches long, neatly hem the bottom of each piece, fold lengthwise in half and sew together across one short end and leave open at the other; do this to each. Then sew the long edges separately on each side to the cards already covered. This brings the top edges of



Back of Stole

the burse together, and these must be oversewn, at the same time securely catching in the top of the side pieces. Put a very narrow cord around the burse as a finish.

The book-mark consists of a length of ribbon, varying with the width. For an ordinary two-and-a-half-inch width, a yard and a quarter of ribbon will suffice. Fix the design some five inches from the end before embroidering, and remember to embroider opposite sides of the ribbon so that the marker will lie right when in the book. Half an inch below the embroidery, turn the plain end back four and a half inches. Now sew the two edges together for the same depth, using small stitches and silk the exact shade of the ribbon. Hem the raw edge of the turned-up end in the same way with a very fine needle. A two-inch soft twist silk fringe will be needed for a finish. Twice the length of the two ends and

three inches over for turnings will be required.

The stole is cut in two sections. For a stole measuring fifty inches in length each way from the center of the back to the bottom of each end, a yard and a half of twenty-seven-inch silk will be needed. First cut a paper guide in two parts, one for each half of the stole, measuring three and a half inches at the narrowest part at the neck, gradually increasing to five and a half inches at the ends. Lay these guides on the fabric, side by side, a wide end of one opposite a narrow end of the other. Cut out, allowing a half inch at least for turning. Join the silk at the neck at an angle so that it will lie flat and fit well. Cut an interlining for the stole the exact size of the paper guide, allowing a little for joining at the neck. Tack this interlining to the silk, one end at a time, as far as the joining. Then from thin silk cut a lining, joining it at the same angle as the silk front. Tack this in the same way you did the interlining. Then slip-stitch the lining to the front. At the ends turn in the silk and lining and sew together neatly ready for the fringe. Twenty-four inches of three-and-a-half-inch fringe will be needed for a stole of this size. Sew it on all around the ends, joining at the back and with the beading just above the edge.



Sacramental Cover

Scarf in Maltese Crochet

BY FLORA DEUSCHLE



Scarf in Maltese Crochet

This exceedingly decorative scarf, made in a combination of silk and wool, is very charming for use when just a little more warmth is desired than can be afforded by the popular silks and chiffons. It is very pretty work, easy to carry about, as it is made in strips to be joined later or at convenience. Maltese crochet frequently called hairpin crochet because worked over a staple resembling a hairpin in shape, is extremely simple and quickly done, requiring no counting of stitches and very little attention, when once started.

Materials required for a scarf twenty one inches wide and sixty-four inches in length are five ounces

of rayon and wool mixture, two spools of artificial silk, a staple measuring two inches across and a steel crochet hook, No.3.

To begin, tie a loop at end of yarn and slip this over the staple, the yarn at the back, staple in left hand and crochet hook in right, with the loop near the end of prongs as the staple is held, prongs upward. It is sometimes directed that this position of the staple be reversed, the prongs pointing downward; but this is really not the easier way, since the crochet hook must be taken out and replaced at each turn of the staple, whereas in the first position it is brought over the end of prong to the front, as the staple is turned.

There will be, of course, no difference in the appearance of the work; it is merely a question of convenience. The detail shows the staple held as suggested, with a portion of the simplest form of the work. Put the hook between the prongs upward, through the loop, yarn over and draw through, over again and draw through the stitch on needle; -- turn the staple over from right to left prong, which is now at the right, at the same time bringing the hook over the point of prong to the front again, insert hook under the upper thread, nearest you, at left of center stitch, yarn over and draw through, over and draw through the 2 stitches now on needle, thus making a double on the front part of the loop; repeat from -- to the length required. When the staple becomes quite full of loops, slip it out and replace the last few loops, taking care to arrange them evenly, and continue.

To make a strip for the scarf, work as directed until you have about 100 loops on each side of center; do not break the yarn, but take another ball, yarn around needle and chain 1 for 1st stitch; pass hook through 1st 15 loops, yarn over, draw through the loops, over and draw through the 2 stitches on needle, thus making a cluster of the 15 loops, fastened with a double --; (ch 3, put hook through next 3 loops, fasten with a double) 5 times, ch 3, make another cluster of 15 loops, and repeat from --. Now continue with the staple, making more loops, as at first, and forming them into clusters with one 15 loop cluster, to the length required. One can, if preferred, make the entire number of loops before forming the clusters; the scarf illustrated has 270 loops in each strip. It is really easier, however, to work as directed, thus avoiding the necessity of counting so many loops.

Having completed one side of the strip, carry the yarn to the center stitch and fasten, then to the opposite loop, and proceed to work along the other side exactly as directed, only in reverse order; that is, make the 15 loop cluster right over the five 3 loop clusters, and so on. Fasten off the yarn securely.

Using the silk, fasten with a double in space of 3 chain, -- chain 3, double in next space; repeat. Work along the opposite side in the same way, and fasten off.



Detail of Single Work

The strips are all made in precisely the same way, with the alternating clusters or groups of loops and the 3 chain loops of silk along the edge. In joining one strip to another arrange them so the clusters still alternate.

The joining is done with the yarn, as follows: A double in 1st loop, or over 1st 3 chain of one strip, chain 3, a double in loop of strip to which you are joining, chain 3, double in next loop of 1st strip, chain 3, double in next loop of 2d strip, and so on, working back and forth to the end. Join the 3d and other strips in the same way, only taking care, as suggested, that the clusters alternate each side of the joining.

When a sufficient number of strips have been made and joined for the length of scarf desired the edge is finished to match the sides of each strip, as follows: Using the yarn work a double, chain 3, miss a space of about 3 chain (on sides), fasten with a double, and repeat; then add the 3 chain loops of silk, working along the sides only. Finish the ends with fringe, knotting two strands of yarn in every other loop, with one strand of silk in each loop between. The fringe may be of any desired length; that on the model is fourteen inches.

LITTLE GIRLS ENTER THE WORLD OF ART

Continued

Later on texts were used and, by the eighteenth century, the sampler practically ceased to be a textbook for ornament and was used as a chart for lettering and alphabets. Still later, the alphabet in its turn disappeared and the ornament was used mainly as a border or decoration for the perfected design or as a colorful theme to fill an empty space.

In 1648, the name of the maker was added and, in 1696, the first verses were painstakingly stitched on the linen.

Approximately half of the samplers in existence today were made by children under ten years of age, mostly girls, although a few with boys' names attached are found.

Touching, too, are the three samplers in black silk, containing only Bible texts, made by the Bronte sisters. What tragic record of a sad childhood these somber pieces are! No glowing color nor evidence of childish gayety relieves their staid length. Charlotte chose six verses separated by straight black lines of stitchery; Anne's is an unbroken presentation of eighteen verses from Proverbs, while Emily Jane's is little less austere in arrangement.

Three notable American samplers, all of which are in this country today, came over in the Mayflower. Anne Gower, or Gover first wife of Governor Endicott, brought with her a beautiful drawnwork piece, with her name and the alphabet at the top. It is now in the Essex Institute at Salem, Massachusetts.

Pilgrim Hall, in Plymouth, Massachusetts, proudly boasts the ownership of the sampler of Loara Standish, daughter of Miles Standish. A series of intricate patterns in parallel rows is followed by her name and a verse:

Loara Standish is My Name
Lord Guide my Heart that I may do
Thy Will
And fill my hands with such
convenient Skill
As will conduce to Virtue void of
Shame
And I will give the Glory to Thy
Name.

The famous Fleetwood sampler,

bearing the names of Miles and Abigail Fleetwood, may or may not have been worked in this country. It, too, is long and narrow, and full of beautiful designs with three gracious ladies at the top.

The most alluring of the samplers are unquestionably those bearing the name and age of the little needlewoman who made them. Fortunately, there are quite a few of these still in very good condition in America. Picture Elizabeth Easton, whose sampler is reproduced on this page. How many times did she stick her little pink finger as she inscribed her verse.

"When this you see Remember me
and bare me in your mind
What others say when I'm away
Speak of me as you find."

The coloring of the samplers is in many instances quite beautiful as the quaint designs themselves. Soft greens and blues and reds, distinguish one period for the expert, while more somber blues, greens, yellows and blacks make the samplers of the middle of the eighteenth century unique.

As it is the little sister of tapestry embroidery, the sampler contains many of the designs of general use in the more ambitious forms of needlework. The acorn decorated with seed pearls in the old English chasuble of the middle ages found its prototype in the acorn designs of later samplers. Roses, strawberries, thistles and all sorts of birds and beasts, the latter not very distinguishable, it is true, appear on samplers.

Viewed as a comparatively recent art, which has been born and which achieved an apex in the not far distant past, declining within the memory of most of us, the story of the sampler can teach us many things.

Certainly it proves at least, that art flourishes sometimes in unexpected places, and springs from the most humble hands.



A Crocheted Afghan



Crocheted from wools of many colors in a very simple pattern, this afghan is extremely pretty and even may be more important—useful. The colors may be very gay or delicate tints, but there must be a goodly selection of them

Connected with this particular afghan is quite an interesting little history. It was entered in a county fair to compete for a prize with other crocheted afghans. Beside being very well worked, it was so different that it created considerable comment and admiration. When after the prizes were awarded and it carried away the first, the discovery was made that a lady eighty three years old had done the work, the interest was doubled.

The rug is made of wool of many colors, and here one has an opportunity to exercise one's skill in combining colors. At the beginning

of each row this problem comes up for consideration, as no two consecutive rows are of the same color. Odd ends of leftover wool can be used in making up the afghan, provided they are just about the same weight. It does not matter if some are very bright in color and others more somber. In fact, such a contrast is an asset, as the rug will be more restful in appearance when finished if the bright colors are toned down by some of the more neutral shades. If you have one or two very striking shades, they will give character to the whole piece. At least seven or eight shades should be used and even more if desired.

How it is made

Make a chain five feet long or of any measurement you decide upon for the width of your afghan.

1. With the same color, turn and work a d c in each ch. From now on, the yarn is broken at the end of each row, and the rows are all begun at the same end; in other words, the right side of the work is always held toward you.

2. With another color, work a row of d c picking up the back loop only of the preceding row.

3. With another color work 3 d c into 3 d c of the preceding row, continuing to lift the back loop only, -:- thread over hook twice and hook into 4th chain of 1st row, finish working d tr. Skip 1 st in 2d row and work 1 dc in each of the next 3 st. Repeat from -:- to end of row.

4. With another color work 2 d c into 2 d c of previous row, -:- thread over hook twice and into front loop of 3d st of 2d row, finish working d tr. Skip 1 st in 3d row and work 1 d c in each of next 3 st. Repeat from -:- to end of row.

5. Work 1 dc in 1 dc of previous row, -:- thread over hook twice and into front loop of 2d st in 3d row, finish working d tr. Skip 1 st in 4th row and work 1 d c in each of the next 3 st.

6. One d tr into front loop of 1st st of 4th row, 1 d c into each of the next 3 st and repeat to end of row. Continue repeating rows 3, 4, 5 and 6 until afghan is of desired length. Work 2 rows of d c all around, and finish with a picot edge or scallops as illustrated.

For the scallops:

1st Round: Fasten yarn to work, skip 2 st and work 6 d tr into next st, skip 2 st, 1 d c into each of next 2 st and repeat all around.

2nd Round: Change color and work 1 tr between 2 d c of previous row, 2 d tr between 1st and 2d tr, skip a sp, 2 d tr between next 2 st, skip a space, 2 d tr between last two stitches of scallop, and repeat from beginning for entire round.

3rd Round: One d c, (1 d c, ch 3) 3 times into scallop, 1 d c and repeat from beginning for entire round.

The afghan may be lined with material matching any one of the colored wools, if so desired.

Bedroom-Set in Simple Hardanger

By ALMA MACTAMMANY



An Effective Bedroom-Set in Simple Hardanger

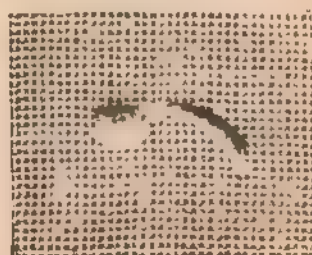
As an attractive touch for the dresser, this set is one that is easily made, and goes quickly under nimble fingers, that grows as the work progresses. It is done in the very simplest form of Hardanger, with no cutting and drawing of threads, no weaving of bars, merely the flat stitch embroidery in forms readily followed. Rose and white were chosen for the model, but the design is one that lends itself to various color combinations in harmony with the room.

The regular Hardanger scrim is the most suitable material; it is dainty in appearance but firm enough in texture to hold the embroidery well, and sufficiently coarse to allow of the threads being readily counted.

For the scarf and pincushion-cover one and one half yards of the scrim will be needed, with two balls of rose and one of white perle crochet cotton, No.3, and the usual large eyed, blunt needle used for Hardanger work. It pays to have two or more of the needles, to save frequent rethreading for changes of color.

Beginning at one corner of the scrim, measure from the corner along the edge for five inches, then in toward the center of the other edge about four inches. Using the

white crochet cotton, make a block of five stitches over four threads, that is, bring the needle up through a hole or mesh between warp threads, lead up over four threads and put it down in the next hole directly above and in line with the first; again bring the needle up in the next hole, at side of the first, and put it down in hole at side of where it went down for the last stitch; repeat until you have the five stitches laid side by side (detail No.1). Make a second (vertical)



Detail No. 1

block at right angles to this, as follows: After putting the needle down for the fifth stitch of the horizontal block, miss four threads in a line and bring the needle up through next hole; put it down in the same hole with last stitch of preceding block, and lay four more stitches beside it, as before; after the last stitch bring the needle up in the hole where that stitch started,

and proceed with the next block like first. Continue in this way until you have six blocks, alternately horizontal and vertical, outlining one side of the diamond (detail No.2), then pass the needle under



Detail No. 2

four threads, bring it up, and work the next block on the second side. The sixth block on each side marks the corner or turning point. The last block should corner to the first; and by watching the symmetry of the diamond as it proceeds, the worker will catch immediately any possible mistake in counting the stitches or placing the blocks.

Detail No.3 shows the completed diamond, also the method of filling in the inner, single stitches,

(Continued on following page)

BEDROOM SET IN HARDANGER



Detail No. 3

outlining little squares of four threads each way. Bring the needle out at corner of first vertical block of one side, pass up over four threads, put it down, bring it out at corner of horizontal block above, passing it under four threads, put it down four threads above, and so on around; then in next row pass over the threads you passed under in the first row. There will be a row of the little squares, four on each side, the fourth square marking the corner, with another row having the blocks for the outer edge, leaving a plain space in the middle.

For the little Maltese cross which is worked in this plain space, the rose cotton is used. Bring the needle up at the exact center, pass over six threads, put it down, up at center again, over four threads at side of the first stitch, put it down, up at center, over four threads on the other side of first stitch, down, up at center, and repeat for the four points or arms of the cross.

Again using the rose cotton, the leaves are begun. These are arranged in pairs, two to each corner of the diamond. Starting at the corner of the first block of the diamond, bring the needle up and pass over four threads, outward; put the needle down, bring it up again in the hole directly under the one where you started, pass over five threads and put it down. Continue in this way, taking on one thread more each stitch, until you have laid eight stitches, the last covering eleven threads; then take a stitch over ten threads, nine, eight, seven, six five, four, dropping a thread on the first side and keeping the other straight

(detail No.4). The leaf will have fifteen stitches in all. The other half of the pair is worked in the same way, but with vertical stitches; pass the needle up through the back of the first half, bringing it out in the same hole where the first stitch of first half was taken; lead up over four threads, put it down at corner of second (vertical) block, and continue as before, each of the first eight stitches coming in the same holes with first eight stitches of first half.

Having completed the first diamond with its surrounding leaves, it is a simple matter to repeat the motif until the desired

length of scarf has been reached, beginning now with a set of four of the leaves in order to reach the correct point for starting the first block of white stitches for the next diamond. Corners are turned on the scarf by making the connecting leaves at right angles instead of straight ahead.

The buttonholing in scallops which forms the border is also done by counting threads. Each stitch takes up two threads of scrim, and each scallop consists of eight stitches ascending and the same number descending; each stitch is one thread lower (or higher) than the preceeding one, except that two stitches match at top and bottom of scallops, at the turn.

For the cushion cover the number of diamonds with their surrounding leaves is four, depending on the length of the cushion. By making the under side a little longer and wider than the top cover, the effect when laced together over the cushion is that of a double row of buttonholed scallops.

Experience teaches that this particular kind of buttonholing ravel all too easily when closely cut; therefore better laundering service will be had by finishing the scarf as shown, with a tiny hem and an edging of Cluny or other lace, while the cushion cover can be worked with the edge cut and

Continued on page 45



Detail No. 4

GRAPE & LEAF DESIGN

chain of 3 double knots; ring of 3 double knots, join to last ring made, 9 double knots, join to middle picot of 7th ring, 3 double knots, join to next picot of same ring, 3 double knots, close; chain of 3 double knots, fasten at base of 1st ring, and fasten off securely.

Between 19th and 20th rings and 23d and 24th, is joined a little 3 ring figure. A ring of 3 double knots, picot 6 double knots, join to middle picot of 19th ring, 3 double knots, join to middle picot of 20th ring, 3 double knots, picot, 3 double knots, close; a ring of 3 double knots, join to last ring made, 3 double knots, join to middle picot of 23d ring, 3 double knots, join to middle picot of 24th, 3 double knots, picot, 3 double knots, close; ring of 3 double knots, join to last ring, 12 double knots, join to 1st of the 3 rings, 3 double knots, close and fasten off securely.

Join another 3 ring figure opposite, between corresponding rings. If preferred, these small figures may be made first, and the leaf joined to them as the work proceeds. Join grape clusters and leaves side by side, alternately.



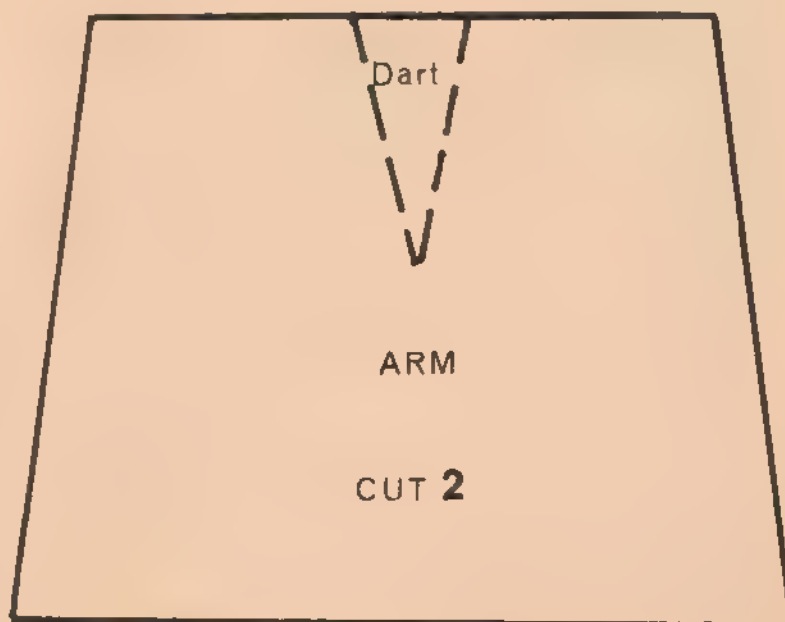
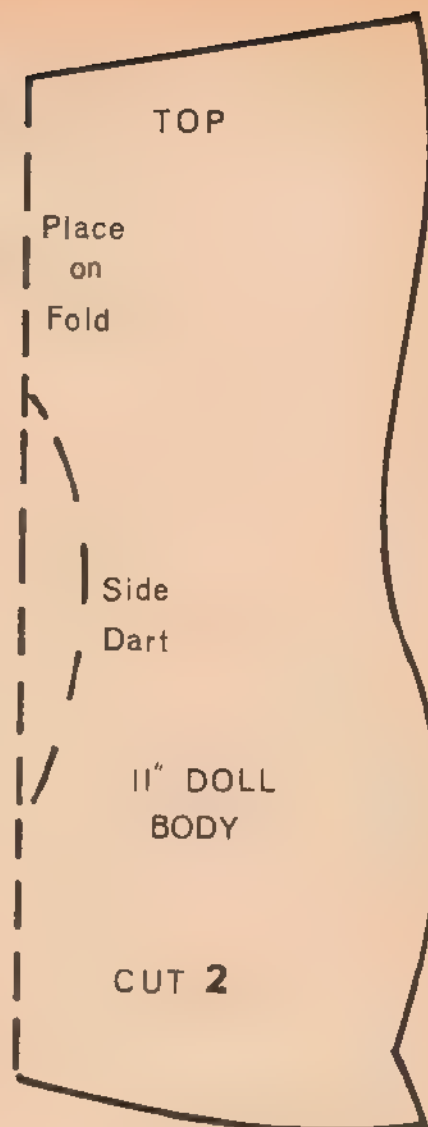
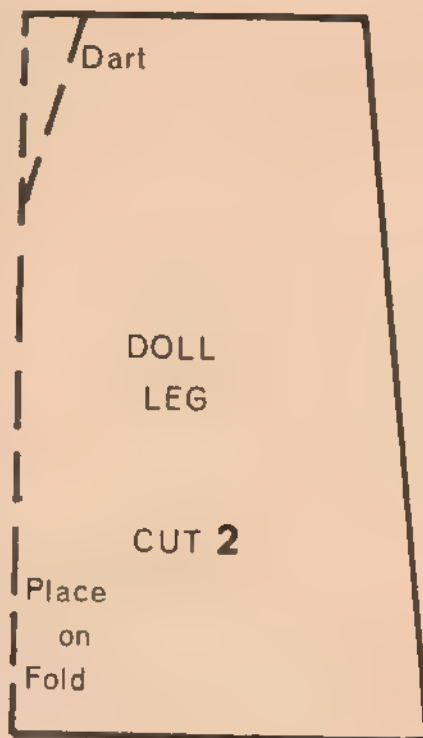
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doubled over, a scallop at a time, or the finished buttonholing cut to allow for neatly turning and felling the edge underneath.

The finish of the scarf is further beautified by the carrying of a row of French knots or tiny flat stitches, two side by side over two threads along the edge of hem inside the lace trim. One can easily crochet the edge, using a cream colored thread matching the scrim, No.30 finer or coarser, as liked. Make a chain the length required.

1. All sp (of ch 2, miss 2, 1 tr).
2. Ch 6, miss 2 sp, a d c in tr, ch 5, miss 1 sp, dc in tr.
3. Under 5 ch work 7 d c, -:- (2 d c, p of 3 ch) twice, 3 d c under 6 ch, 4 dc under 5 ch, turn, ch 11, fasten in 4th d c of 5 ch, turn, fill the loop last made with 4 d c, (p, 3 d c) twice, p, 4 d c, 3 more d c under 5 ch, and repeat from -:-. Sew the edging to the scarf so that the spaces come on top of the hem, and work the little dot of rose over every other treble.

BODY for 11" CHINA DOLL



Contributed by Margaret M. Coleman

? " ? " ? " ? "Query & Quote"

I should like to know how to stiffen a basket crocheted with colored thread. Have tried the sugar-water or syrup, but it does not look well when it dries; also starch, which turned the work all white.
H. M. H.

(Try a good liquid glue, thinning or diluting it about one half with warm water and mixing thoroughly. Sautrate the basket with this and shape as usual; it may be well to oil the mold before stretching the work over it. We have known this method used with most satisfactory results.)

Several of my friends and I have just taken up crocheting and are delighted with it - one can make so many lovely things. We are doing filet-crochet, to begin with, and are perfectly fascinated with it. At present we are puzzled about the best way to add spaces or trebles at beginning of a row, in filet-crochet, also at the end. If you can make this plain to us we shall be most grateful.
M. E.

(To increase at the beginning of a row is a very simple matter: To add one space make a chain of seven stitches, and work a treble in the last treble of preceding row; for two spaces, chain ten, a treble in eighth stitch of chain, counting from you, chain two, a treble in last treble of preceding row; for three spaces, chain thirteen, and proceed as directed. Any number of spaces can be added in the same way, making three chain for each additional space. To add trebles or blocks work as follows: To increase one block, or four trebles, chain five, miss three of chain, a treble in each of two stitches, and treble in last treble of preceding row. The three chain-stitches missed represent the first treble of the block. Two blocks, or seven trebles, require a chain of eight stitches; miss three stitches, and continue as directed with a treble in each following stitch of chain and treble in treble; as with spaces, any number of blocks or trebles can be added in this manner, increasing the foundation chain three stitches for each additional block, or one stitch

for each treble. Is this quite clear? We trust so; if not, let us hear again. Crochet work seems to be taking on a decidedly new "lease on life"; it is more popular than for years, which is saying a great deal - and not alone with "hope chest girls!" The remainder of your inquiry is answered elsewhere.)

On a summer trip I saw some portieres made of wallpaper. The "beads" were about five inches in length, probably one-fourth inch in diameter at each end and three-eighths inch at the center. Please tell me how to make these.
Mrs. C. V., Bowser, Ohio.

The beads may be of almost any size required for one's purpose, the length being regulated by the extreme width of the paper. First, cut a pattern; a very good size for portiere-beads is fourteen inches in length, sloping from a point at one end to a width of three and three-fourths inches, about one and a half inches from the other end; then slope from this width to a short point, the pattern resembling a kite in shape. It can be made flatiron-shape, that is, tapering from a point at one end to the full width at the other; but it is more difficult to roll a straight edge than the short point, as suggested. Cut a piece of wallpaper exactly like the pattern, and roll it tightly and evenly over a coarse knitting-needle or any similar implement that is just a little larger than the long needle required for stringing the beads, beginning at the broad point. When you have rolled about two inches rub a little library-paste over the other point and roll to this, pasting the tip down securely; the rolling must be evenly done, so that this tip will come exactly in the middle of the roll. You will then have a long paper bead, the length of the widest part of your pattern, and tapering from the middle to each end. For more slender beads the pattern may be shorter - a little experimenting will show you just how the size and shape can be varied, whether for portieres or other uses. When completed, the beads should be given a coat of shellac or

varnish. Usually other beads are strung with them - the large glass basket-beads are attractive for portieres - and very pleasing color-schemes are easily worked out.)

Here is a "discovery" that I hope will be as helpful to crocheters in general as it has been to me and my friends: Am not sure where I found it, but have used it so long I think it belongs to me, and am glad to pass it on. Instead of working a chain of a certain number of stitches. I take a coarse thread or smooth cord, perhaps three or four times the size I intend using for my lace, and work the first row of my design over this instead of into a chain. Recently I made a chair back, the first row calling for a "treble in each stitch of chain," and the chain was more than two hundred stitches in length - so you may judge the saving in time and trouble. I fastened my thread to end of cord, made the usual chain for the first treble, then worked the entire number over the cord. It is much easier than to put the hook through each chain stitch in turn, and more quickly done, and gives a firmer edge to whip the cloth when the lace is completed. The same method can be used in working a border for a centerpiece or scarf end; of course an independent piece, like a chair back or antimacassar is not whipped to linen, hence the cord must be securely fastened at each end. If preferred, after the piece is finished, one can fasten in first stitch over the cord, then insert hook in the next stitch, thread over and draw through, over and draw through both loops on needle and repeat, making a double in each stitch, or the base of each treble, as evenly as possible, after which the cord is drawn out. I have done this, but find it quite as satisfactory to leave the cord, fastening the ends, as directed, and really more durable.
A.H.

Having noted recent suggestions for keeping skeins of embroidery silk or floss in good shape, I wish to offer my plan: Taking each skein I cut and braid them as one would braid hair. You can then pull any color you wish without disturbing the rest, and there is not the slightest danger of tangling.
Mrs. E. W.

Can anyone help me find hooked rug patterns in color, which use rags? We have beautiful wool rags here, and can find no patterns. Mrs. Eva Nason, S. Dunmore Rd., Salisbury, Vt.

I am interested in locating the sampler which features the picture of a home done in embroidery, with the verse:

Although you find our house a mess
Come in - relax - converse.

It doesn't always look like this.

Sometimes it's even worse.

Mrs. Robert L. Barnes, 916 Norley Avenue, Joliet, Ill. 60435

We have a great many roses, and I am anxious to know how to save the petals for a rose-jar or potpourri. Please tell me how to do this.

A. R.

(There are several formulas, differing mainly as to the added ingredients - which may be varied to suit personal preference. The following, used at a school of landscape architecture, is excellent: Gather the rose-petals every morning from newly opened roses, not waiting till they are ready to fall, and pack them in layers in a stone jar, sprinkling each layer with salt. When the jar is full, or you have as many as wanted, put in a cool place and let remain three or four weeks, to "ripen," keeping the jar covered. You now have the foundation for your rose-jar. Add to it the following essential oils, a teaspoonful each of lavender, clove and cinnamon, and a few drops, perhaps a quarter teaspoonful each of rosemary, bergamot, eucalyptus and lemon, an ounce of pulverized orris-root and half as much sachet-powder, orange-blossom, carnation, or any preferred. Mix the entire mass with a silver fork, blending it perfectly, and adding at last, as a preservative, about two ounces of grain alcohol, stirring this in thoroughly. Pack the mixture in your rose-jar, let stand a month or six weeks, closely covered, and it is ready to bring the perfumes of "Araby, the blest" into your rooms. Having the foundation, prepared as directed, one can fill any number of scent-jars, varying the composition as liked, and they make the most delightful of gifts.)

Let me say how much I enjoy the magazine. Although there are many items I would not make(as is), it is a great source of inspiration for any needle buff. I've done needlework(knitted lace, tatting and crochet mostly)for over fifty years.

I would like to request that you print the directions for "Fern Filet Crochet Lace with Turned Corner" and "Rose Pattern Filet Crochet with Turned Corner". I believe they appeared in the old Needlecraft magazine between 1920 and 1930. As I have been traveling during my working years, I have lost many of the old patterns I once had. Now that I'm retired I have time to spend on my hobby. So you can imagine my joy when I received your magazine and found some tatting and crochet work I had wanted to do. Keep up the good work.

Mr. R.J.Stinson, RFD, Stonington, Maine 04681

..Unfortunately we do not have the patterns Mr. Stinson is looking for but we would be glad to print them if any reader would care to share them.

Although I am an old crocheter there are some points that have always bothered me. One is, how to increase at the end of a row where there is no chain to work on. Am sure others would like this information. Mrs. F. W.

(To add spaces at the end of a row, the following is an excellent method: Chain two, a triple treble - over three times - in same stitch with last treble, -:- chain two, a triple treble in center of triple treble, and repeat from -:- until you have increased the number of spaces required; the triple treble is equivalent to five chain-stitches. Another method is as follows: Chain five, a treble in same stitch with last treble made, -:- turn, chain five, a treble in center or third stitch of preceding five chain, and repeat from -:-. Many like this method for making a large number of spaces for the first row of a chair-back or other piece of filet-crochet, rather than working on a foundation chain. For adding trebles at the end of a row we have also two or three methods; the following is recommended by many who have used it: Make the last treble of the row what is called a long treble, thus: Work as you would a treble until you have

three stitches or loops on your needle; thread over and draw through one of these, then work off two at a time, as usual. The first stitch serves as a chain in which to insert the hook for the next treble, which is worked in the same way, and should not be too tight. Any number of trebles can be added in this way, and the ordinary double treble - thread over twice - may be used, if preferred - instead of the long treble.)

A dressmaker gave me this hint which I trust others will find as useful as I have. We all know what a task it is to rip seams that have been sewed on the machine, especially if you have to be a bit careful not cut the cloth. Just try snipping the bobbin thread or under thread every half inch or so, using a pair of small, sharp pointed scissors - I like manicure scissors for the purpose. It doesn't take long, and really saves time, because the upper thread is left free to be pulled right out, and there will be no short bits of thread left to be picked out.

Mrs. T. C.

In these days of much patchwork making, for quilts and other things, it is good to get hold some of the old time methods, and I am glad to offer a hint or two which came to me from a dear old lady who could do little but "piece quilts". Her work was a marvel of evenness; and she said she always used a pattern made of a piece of emery paper or cloth, or other rough surfaced material which would cling to the goods she was cutting and did not require pinning. This pattern always allowed for the seam, hence the patches were cut exactly the same size, which makes it easier to have the corners come together evenly. Before sewing a block or square she laid it out, arranging the colors to the best advantage, shifting the different pieces until she got it quite to her liking; the seams she ran with strong thread and fine stitches, making a back stitch every fourth or fifth. All of which goes to show that patchwork requires as much pains taking as other forms of needlework - perhaps even more.

Mrs. R. S.

" " ? " " ? " "

Homemade Playthings That Fascinate the Kiddies

By MILDRED LEETHAM



Did I Hear Anybody Say "Mouse"?

Crocheted toys are more shapely than those of cloth, and naturally take a little longer to do; at the same time, they are very easily made by anyone who understands the use of the crochet-needle; the double, simplest of stitches, is used in making the snappy puss pictured, and the work progresses rapidly.

Materials required are three balls of black brush-wool, two buttons or beads of orange glass, for eyes, a few strands of horsehair for the whiskers, a bit of red crochet-cotton or silk to mark the mouth, twelve or fourteen inches of scarlet ribbon, three-quarters inch wide, and a tiny brass bell. Should the small person for whom the gift is intended not be partial to black cats, one may use gray for a maltese kitty, or any preferred color among those usually adopted by the feline family; and it will not be a great deal of trouble to give the saucy tail a tip of white, with perhaps a paw or two and other markings. Make a chain of 4 stitches.

1. Dc in 2d and 3d st of ch, 3 dc in end st, 2 dc on other side of ch, 3 dc in end st.

2. Plain (that is, 1 dc in each dc), working in both threads or veins of the st.

3. Increase 2 st at each end (the end being the side of the mouth), otherwise plain, or 1 dc in each dc. As the work is done in this way throughout, save for the regular increasing by working 2 dc in the same

st, and decreasing by taking 2 dc together, or missing 1 dc, further detail in this regard seems needless.

4. Increase 2 each side, 1 st between.

5. Increase 1 at center (top) and 1 each side.

6. Work nearly to other side of head, turn, work back 6 st, turn, work around.

7. Increase 1 each side.

8. Work nearly to other side of head, turn, work back 7 st, turn, work around.

9. (Increase 1, 3 plain) 3 times, work around.

10. Work to the other side of head, about even with the mouth, turn, work back to same point on other side, turn, work forward to within 2 st of 1st turn, turn, work back in same way, turn in this manner 6 times in all, then work forward around the head, decreasing at the turning points to keep the work in proper line.

11, 12. Decrease 1 each side.

13, 14. Plain.

15, 16. Decrease 2 at top, 4 st apart, and increase 3 underneath, 2 st apart.

17. Decrease 1 at top and increase 3 underneath, 3 st apart.

18. Plain.

19. Decrease 1 each side of neck and increase 2 underneath, 3 st apart.

20. Decrease 2 at top and increase 3 underneath, at intervals.

21, 22. Plain

23. Work to about 6 st beyond center front, underneath, turn, miss 1, 11 plain, turn, work forward 10 dc, continue in this way until 4 st remain (this tab forms the breast); work down side of tab and across back to other side, 3 dc on tab, turn, work back to point on tab opposite last turn, turn, work 4 rows in this manner, then ch 4, joining to tab; this forms the opening on which the foreleg is worked, as follows

1, 2, 3. Plain.

4, 5. Decrease 1 at front of leg.

6 to 11. Plain.

12, 14, 15. Decrease 1 inside of leg.

13. Plain.

16. Work to outside of leg, turn, work back 5 (across back of leg), turn, work forward.

17. Decrease 1 each side.

18. Plain.

19. Work to inside front, turn, work back 4, turn, work around.

20. Decrease every 3d st; decrease and finish off neatly. Join wool at outside of foreleg, work across back, ch 4, join to tab and work the other foreleg like first. Stuff the head and forelegs compactly, using a bit of fine wire to stiffen and make them keep their shape.

For the body: Starting at outside of left foreleg, work entirely around (about 40 stitches), continuing until you have 20 rows plain.

21, 22. Decrease 2 at intervals under the body.

23, 24. Plain.

25. Work 4 dc past the center of body, underneath, turn, work 7 dc back, missing 1st, turn, work 6 dc and continue in this way until but 1 st remains; this tab should form the center of underbody. Join wool to side at 1st turn, work across back to other side of tab, turn, work back and forth in this manner for 6 rows, in each of next 2 rows, still working back and forth, decrease 2 at center back, work 1 row plain, in each of next 2 rows decrease 2 and in next 2 rows 3, at center back; in next row work 7 dc to top of back, join down with sl st, ch 2 and join to tab forming opening for hind legs, worked as follows:

1, 2. Plain.

3. Decrease 1 at back.

4. Decrease 1 at front and 1 at back.

5, 6, 7. Decrease 1 at front, 2 at back.

8, 9. Same as 4th row.

10. Decrease 1 at front.

11, 12. Increase 2 at front,

Continued on page 49

Irish Crochet Lace



For the lace illustrated No. 100 crochet-cotton is not too fine, and it may be finer-much depends on one's method of work; the hook should be as small as will carry the thread smoothly, without splitting it. It is difficult to give sizes of crochet-hooks to be used, as numbers vary with different makes.

For the medallion:

1. Begin at center with a ring formed by winding a paddingcord - No. 10 crochet-cotton serves admirably for this - seven or eight times around a tiny pencil or match, cut this thread and wind the working - thread around over it four or five times, slip off and fill the ring with 20 dc, joining last to 1st with sl-st or sc. The ring may be formed of a chain, covered closely with dc, if preferred, but this will not have the padded effect - or the working-thread alone

may be used for winding. After a little practise, these rings are easily made.

2. Ch 5, -: miss 1, tr in next, ch 2, repeat from -: , joining last 2 ch to 3d of 5ch.

3. Ch 21, turn and fasten in last sp made, turn, over 8 ch work 1 dc, 1 h tr, and 12 tr, forming 1st petal or spoke, ch 13, fasten in next space back, turn, make the petal as before, and repeat until you have 20 petals, ch 5, fasten over 8th st of 1st ch made, turn.

4. Ch 6, fasten back in 4th st from hook for a p, ch 5, fasten (with dc) in ch between petals; repeat around.

5. Ch 6, fasten back for a picot, ch 5, miss p of last row, fasten over 5 ch, ch 6, for corner of medallion, miss p, fasten in 5 ch, turn, ch 4, 10 d tr, well drawn out, over 6 ch, turn, ch 4, miss 1, 1 tr, ch 1, repeat, making 5

sp over the group of d tr, a p-ch as before, fasten over same 5 ch, (p-ch, miss p, fasten) 4 times, make the corner as directed, and continue around, making 5 p-ch in all between corners.

6. P-ch, fasten in 1st of 5 sp at corner, p-ch, fasten in 3d sp, p-ch, fasten over ch preceding p, (p-ch, miss p of next ch, fasten) 4 times and repeat around.

This completes a medallion, which may be used in many ways, either singly as an insert, or joined to form a border, as shown. A lace to match can be arranged by making the heading on one edge, and finishing the other with a simple little scallop of chains, filled with doubles and picots.

The medallions are joined by means of picot-chains when working the last row of the second and succeeding medallions, or - as many prefer - the medallions may be finished separately and, when a sufficient number are made, joined side to side, as follows: Fasten in the loop or picot-chain preceding the corner, picot-chain, fasten in 1st loop of corner, picot-chain, fasten in corresponding loop of 2d medallion, to which you are joining, picot-chain, fasten back in same loop of 1st medallion, picot-chain (of chain 6, picot, chain 2), fasten in next loop of 2d medallion, chain 6, picot, chain 2, fasten in loop of 1st medallion, and repeat, ending with the longer picot-chain, fastened in loop at opposite edge. Seventeen medallions were used for the yoke illustrated, the last joined also to first.

Both edges are finished with two rows of spaces made in the regular way - chain 2, miss 2, 1 treble; repeat. Along the upper edge a length of fine half-inch footing is whipped, the opposite edge being sewed to the garment.

HOMEMADE PLAYTHINGS

Continued

decrease 2 at back.

13, 14, 15. Plain.

16. Increase 1 at front, decrease 1 at back.

17, 18. Plain.

19, 20, 21, 22. Same as 11th, 16th, 17th, 18th.

Decrease and finish off as directed for the forelegs; stuff before finishing.

For the ears: Chain 6, double in chain, 1 treble, chain 1, 3 doubles in

treble, double in chain, slip-stitch in chain; work back across these 5 stitches with 6 doubles; chain 1, turn; 7 doubles, catching last stitch into chain; finish off and sew in position, curving forward to center.

For the tail: Chain 12, join; 11 doubles in chain; continue, working around and around with double in double for about four inches, then decrease gradually, say 1 stitch every row, first on one side, then the

other, for one and one-half inches, finish off, stuff and sew in place, curling the tip realistically.

Brush well, sew on the eyes, mark the nose with a little black perle crochet cotton or silk, the mouth with red, attach the bell to the ribbon and tie the ends in a cunning bow. Almost any animal can be crocheted, varying the work a little as necessary to secure the proper shape for one or another.

QUEEN ANNE'S LACE

MATERIALS: CLARK'S BIG BALL MERCERIZED CROCHET, size 20, 20 balls of White or Ecru.

MILWARD's steel crochet hook No. 8.

GAUGE: Each motif measures about $4\frac{3}{4}$ inches in diameter.

Completed tablecloth measures about 60 x 80 inches.

FIRST STRIP (First Motif)... Ch 6, join with sl st. **1st rnd:** Ch 6, * tr in ring, ch 2. Repeat from * 6 times, ch 2, join to 4th st of ch-6 (8 sps). **2nd rnd:** Ch 4, 4 tr in 1st sp, * ch 2, 5 tr in next sp. Repeat from * around. Join last ch-2 to 4th st of ch-4. **3rd rnd:** Ch 4, tr in same place as sl st, tr in next 4 tr, * tr in 1st ch of ch-2, ch 3, tr in next ch of same ch-2, tr in next 5 tr. Repeat from * around. Join last ch-3 to 4th st of ch-4; sl st in 1st tr of group. **4th rnd:** Ch 4, tr in next 4 tr, working off together as for a cluster; * ch 4, 5 tr in next ch-3 sp, ch 4, skip 1st tr of next group, tr in next 5 tr, working off together as for a cluster. Repeat from * around. Join last ch-4 to tip of first cluster. **5th rnd:** Ch 8, * skip 1st 3 ch of ch-4, tr in next ch, tr in next 5 tr, tr in 1st ch of next ch-4, ch 4, tr in tip of cluster, ch 4. Repeat from * around. Join to 4th st of ch-8. **6th rnd:** * Ch 12, skip 1st tr of next group, tr in next 5 tr, working off together as for a cluster; ch 12, s c in the single tr between groups. Repeat from * around. Join last ch-12 to base of first ch-12 (16 loops). Break off.

SECOND MOTIF... Work as for first motif to 5th rnd incl. **6th rnd:** Ch 12, skip 1st tr of next group, tr in next 5 tr, working off together as for a cluster; ch 6, sl st in first ch-12 loop on first motif (always keep right side of work on top), ch 6, s c in next single tr on second motif, ch 6, sl st in next ch-12 loop on first motif, ch 6, make a cluster back on second

motif. Complete this rnd as for first motif, with no more joinings.

Make 11 more motifs, joining in same manner (6 ch-12 loops free on each side of joinings on each motif), thus making a strip of 13 motifs.

SECOND STRIP (First Motif)... Work as for second motif of 1st strip and join as before to first motif of 1st strip, leaving 2 ch-12 loops free on first motif (counting from joining of 1st two motifs).

SECOND MOTIF... Work to 5th rnd incl. **6th rnd:** Work as for 6th rnd of previous motif, but join to the 3rd and 4th ch-12 loops (counting from joining) of second motif on 1st strip; then work 2 ch-12 loops back on motif in work, join to 3rd and 4th ch-12 loops of first motif of 2nd strip. Complete rnd with no more joinings (2 ch-12 loops are left free on each motif, to be joined later to fill-in motif). Work next 11 motifs of this strip thus, joining each motif to 2 adjacent motifs. Work 15 more strips.

FILL-IN MOTIF... **1st rnd:** Ch 8, tr in 8th ch from hook, ch 4, tr in same place, ch 4, tr in same place, ch 4, join to 4th ch of ch-8 (4 sps). **2nd rnd:** Ch 4, 6 tr in 1st sp, * ch 5, 7 tr in next sp. Repeat from * around, ch 5, join to 4th st of ch-4; sl st in 1st tr. **3rd rnd:** Ch 4, tr in next 4 tr, working off together as for a cluster, ch 5, join to 1st ch-12 loop of a large motif (as large motifs were joined), * ch 5, s c in next ch-4 loop back on fill-in motif, ch 5, join to 2nd ch-12 loop of same large motif, ch 5, work a 5-tr cluster back on fill-in motif, ch 5, join to 1st ch-12 loop of next large motif. Repeat from * around. Fasten off.

EDGING... Attach thread to joining point between any 2 large motifs. * 7 s c in 1st loop of next motif; in each remaining loop of same motif make s c, half d c, 5 d c, 4 tr, 5 d c, half d c, s c; 7 s c in last loop. Repeat from * all around tablecloth.

Requested
Pattern



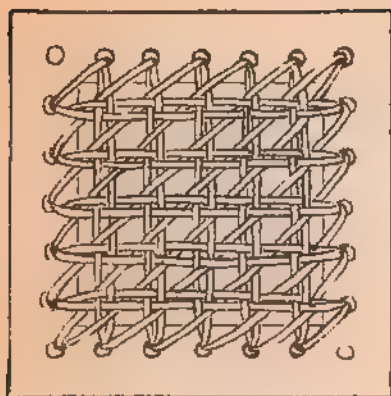


Figure V

back in a similar way. Weave in this manner to fill the right diagonal half of seat. The first and last pair in each row may be on the frame and require raising in order to pass cane under. This can be done with the awl. Starting at the same right corner hole, fill the other half of seat in the same manner. You will notice in the diagram that the upper left and lower right corner holes are not used in this layer.

Sixth Layer: Fig. VI: This diagonal layer is woven at right angles to the fifth layer and in the reverse, i.e. where the strands of the fifth layer pass under the horizontal pairs, the strands of the sixth layer pass over the same. Where the strands of the fifth layer pass over the vertical pairs, the strands of the sixth layer pass under the same.

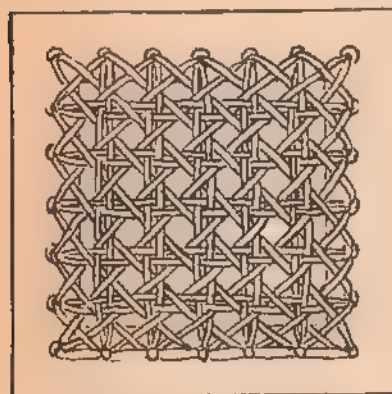


Figure VI

Binding Lower Edge in Fig. VI: Pass one end of the binding cane (a size wide enough to cover holes) down through a corner hole and peg to hold it. Attach the binder (same width as that used in seat) under the frame, pass it up through the hole next to the one pegged and over the

same hole, close to the binding cane. Pass binder up through the next hole, over the binding cane and down the same hole, and so on in this manner. If the corners are rounded one piece of binding cane may be used; if the corners are square a piece for each side must be used. Keep binding cane flat over holes and avoid loose loops in the binder, under the frame. The awl may be needed to open holes, if binder is difficult to insert in them. Pass the end of binding cane down through the starting hole and fasten ends of

binding cane and binder securely to loops under the frame.

The same general instructions are followed in caning a chair seat of another shape than that of the one described and illustrated; the only real difference being in the uneven number of holes opposite one another, in which case the holes used must be those that tend to make the strands parallel in the first and second layers, and the same hole used twice, or a hole missed, in the diagonal layers when necessary to keep the diagonals parallel.

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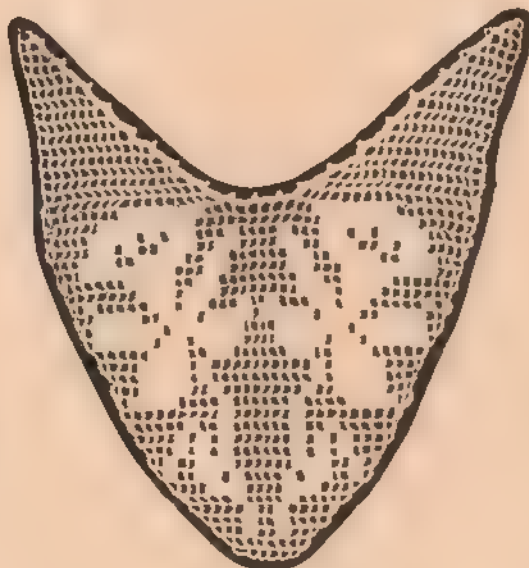
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COOL MULES



A Pair of Cool Mules
for Sister Sue



Detail of Mule Vamp

Materials:

Two balls of No.30 crochet thread
Pair of soles with quilted satin lining
Commence at the toe with a chain of 23 stitches, turn.

1. A treble in 8th stitch, 5 more spaces (of chain 2, miss 2, 1 treble) on chain, turn.

2. Chain 3, a treble in top of last treble made (to widen), 6 more spaces, widen (that is, chain 2, a treble in same place with last treble turn.)

3. Widen (2 spaces, 4 trebles) twice, 2 spaces, widen.

4. Widen, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, widen.

5. Widen, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, widen.

6. Widen, (4 spaces, 4 trebles) twice, 4 spaces, widen.

7. Widen, 3 spaces, 10 trebles, 4 spaces, 10 trebles, 3 spaces, widen.

8. Widen, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, -:- 4 spaces; work back from -:- to beginning of row.

9. Widen, 1 space, 4 trebles, 2 spaces, 10 trebles, -:- 6 spaces; work back.

10. Three spaces, 4 trebles, (1

space, 4 trebles) twice, -:- 6 spaces; work back.

11. Like 10th, widening at beginning and end.

12. Widen, 5 spaces, 4 trebles, 2 spaces, 4 trebles, -:- 6 spaces; work back.

13. Nine spaces, 4 trebles, 6 spaces, 4 trebles, 9 spaces, turn.

14. Widen, 1 space, 13 trebles, 4 spaces, 4 trebles, -:- 6 spaces; work back.

15. Three spaces, 13 trebles, 2 spaces, 4 trebles, -:- 8 spaces; work back.

16. Three spaces, 13 trebles, 1 space, 4 trebles, -:- 10 spaces; work back.

17. Like 16th, widening at beginning and end.

18. Five spaces, 10 trebles, 2 spaces, 7 trebles, -:- 6 spaces; work back.

19. Widen, 16 trebles, 1 space, 7 trebles, 1 space, 13 trebles, -:- 4 spaces; work back.

20. Widen, (1 space, 19 trebles) twice, 4 spaces, (19 trebles, 1 space) twice, 1 space, widen.

21. Two spaces, 13 trebles, 2 spaces, 10 trebles, 1 space, 13

trebles, -:- 2 spaces; work back.

22. Widen, 1 space, 4 trebles, 5 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, -:- 2 spaces; work back.

23. Seven spaces, 10 trebles, 1 space, 10 trebles, -:- 8 spaces; work back.

24. Widen, 6 spaces, 13 trebles, 2 spaces, 7 trebles, -:- 8 spaces; work back.

25. Three spaces, 25 trebles, 3 spaces, 7 trebles, -:- 6 spaces; work back.

26. Three spaces, 10 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, -:- 6 spaces; work back.

27. Widen, 4 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, -:- 4 spaces; work back.

28. Five spaces, 13 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, -:- 4 spaces; work back.

29. Six spaces, 25 trebles, 12 spaces, 25 trebles, 6 spaces, turn.

30. Eight spaces, 22 trebles, 10 spaces, 22 trebles, 8 spaces, turn.

31. Sixteen spaces, narrow.

32. Narrow, 15 spaces, turn.

Continue in this way until you have narrowed to a single space. Fasten in at beginning of 30th row and repeat from 31st row until you have completed the other side, fill the spaces around the top of vamp with doubles, making picot of 3 chain every 6th double, and sew the outer edge neatly to edge of sole, starting a little back of narrowest part, and furling slightly around the toe.

Knitted Comforts Continued

2, purl 2) for 12 rows.

Join white, knit 1 row plain, then knit in moss stitch pattern for 34 rows or two and one half inches. This brings you to the ankle.

For the holes to run cord in, or the beading, knit 1. -:- over, knit 2 together, repeat from -:- to end of row, ending with knit 1.

Knit 1 row plain; then knit 6 more rows of moss stitch; slip on a holder 14 stitches from each end, and on the remaining (center) stitches work 24 rows in moss stitch for the instep.

With color pick up the stitches at center, taking them also from the holder, and knit 8 rows plain. Bind off and sew up back neatly. Balls and cord match those used for the jacket.

Pompon Afghan

Continued

2d Row: Treble in treble, 2 trebles in top of 4 chain, chain 3, turn.

3d Row: Treble in treble (which is base of 3 chain), treble in each of next 2 trebles, 2 trebles in top of 3 chain, chain 3, turn.

Increase in this manner (2 stitches in each end stitch) until widest part of diamond is reached. The 3 chain at beginning of row counts as 1 treble.

Next Row: Chain 3, miss 1st treble (at base of 3 chain), treble in treble to within 2 stitches of end. In working the trebles in the 1st of these stitches, before completing stitch (having last 2 loops on hook), thread over, insert hook in next treble, thread over and work off by twos, thus narrowing by working 2 stitches into 1.

Chain 3, turn and continue, decreasing 2 stitches in each row in this manner until tip is reached. Fasten thread and cut, leaving about one half yard for sewing.

For Diamond No.2: (finished size about six and one fourth by eight and one fourth inches):

1st Row: Chain 4. 3 trebles in 1st

chain, chain 3, turn.

2nd Row: Treble in stitch at base of 3 chain, treble in each of next 2 trebles, 2 trebles in top of 4 chain. (This row is increased by 2 trebles, one at each end.) Chain 3, turn.

3rd Row: Same as 2d, increasing 1 treble at each end (8 trebles), chain 3.

4th Row: Work as before, adding 2 more trebles in this row by working 2 trebles in 2d stitch at each end (12 trebles), chain 3, turn.

5th Row: Increase 1 treble only at each end (14 trebles), chain 3, turn.

6th Row: Increase 2 trebles at each end as in 4th row (18 trebles), chain 3, turn.

7th Row: Increase as in 5th row (20 trebles), chain 3, turn.

8th Row: Increase as in 6th row (24 trebles), chain 3, turn.

9th Row: From this point decrease in same relative manner as increases were made in previous rows, omitting end stitches and working 2 trebles together, as when narrowing in Diamond No.1. Four stitches should be decreased in 9th row, two in 10th row and so on.

Edging

With light color, fasten yarn at

point where two of the pentagon medallions are joined and, working very loosely, make 8 trebles in top of 2d wrapped treble, miss 1 wrapped treble, double in next. Continue in this manner, working three shells along the side of each angle.

When working the first shell on the second side of the point where two blocks meet, join it to the last shell worked by removing hook, drawing dropped loop through stitch on first shell and then continuing as before.

Because of the nature of the shape of these pentagons and their arrangement, the angles between them differ along side and end edges. When the angle is acute the joining of the adjacent shells is done in the third or fourth stitch. When shallow, second stitch is one connected.

Join dark and work a double in each stitch all around, picking up back loop only. Close.

For The Pompons: Wrap light color yarn about thirty times around a one inch measure, tie securely, leaving ends for sewing. Clip to shape, pass ends through center ring of pentagon and fasten invisibly.

Bed Socks



Winter Comforts for Mother

An ounce of four-fold saxony, or a similar wool, will be sufficient for these comfortable foot-warmers; white was used for the socks illustrated, with a little pink for the finish at the top, in crochet. Using No. 3 bone knitting needles, cast on 44 stitches very loosely.

1. Knit 2, purl 2; repeat to end of row. Work 30 rows or three inches in this way; or if a deeper ankle is wished, make additional rows in the same double rib. Break the yarn.

Slip 14 stitches on a stitch-holder, knit 16, and take the remaining 14 stitches off on another holder; a

large safety-pin serves this purpose admirably. On the 16 stitches knit the instep in stockinette-stitch - knit forward and purl back - for 46 rows, break yarn.

For the foot: Knit 14 stitches from the stitch-holder, pick up and knit 48 stitches along the side of the instep, or as many as necessary, making sure there is the same number on both sides, knit 16 across toe, pick up 48 on the other side of instep, and knit 14.

For the ribs: :- (knit 1 row, purl 1 row) twice, knit 1 row; repeat from :- 5 times more, making six ribs in

all; then repeat again, narrowing at each end and in the middle of each knitted row to give shape to the foot. Bind off loosely, sew the bottom of the sole and back of sock together evenly with a thread of the yarn, and finish the top with a little edge. Fasten in the color.

1. Ch 3, miss sp of 3 st, 1 dc; repeat, ending with a dc where the 1st ch started, at the back.

2. Ch 3, 3 tr under each ch, all around, ending with 2 tr, join to top of 3 ch.

3. One dc and 3 tr between each 2 groups of 3 tr, all around; fasten off securely.

On each instep, near the toe, a dainty little rambler-rose motif is embroidered in two shades of pink and delicate green; make a solid dot of dark pink for the center of the roses, three in number, and work around this with the light pink in overlapping outline-stitch, using four strands of stranded embroidery-cotton; the half-opened buds are formed of two branching loop-stitches, green, with a dot of light pink between, and the leaves are in loop-stitch, worked also with two strands of green in the same shade.

Knitted Ties

When knitting ties it must be remembered that individual work shows great variety, so that the stitches suitable for one worker will be too many or too few for others. It is a good plan to cast on a few stitches and to work about 12 rows of the pattern before beginning a tie, as the worker can then arrange the number required to make the tie of the exact width required. In order that his may easily be done, the directions for fancy patterns give the number by which each pattern is divisible.

As a rule knitted ties look best when made double, a seam being made up the center of the back of the tie. This has also the advantage that it prevents the tie from stretching in wear. If a single tie is preferred, it should be lined, unless the pattern is very close.

Use artificial knitting-silk and 2 steel needles, size 17 or 18.

No. 1. This pattern is divisible by 2.

Cast on 48 stitches for a double tie.

Always slip the first stitch in every row.

1. Purl.

2. Knit plain.

3. Slip 1, purl 1, then purl 2 together all along the row until only 2 stitches are left, purl these.

4. Slip 1, knit 1, make 1 by putting the thread over the needle, knit 1, continue to make 1 and knit 1 alternately until there are 2 stitches left; knit these plain.

Repeat these 4 rows for 13 inches.

Then take 2 together at the end of every row keeping the pattern straight, until there are 24 stitches. Work for 13 inches in the pattern, then increase 1 stitch at the end of every row by knitting the back of the stitch as well as the front, until there are 48 stitches.

Work for 10 inches, and bind off.

Sew the two long edges together, place the seam in the middle of the back and sew up the ends neatly. Press lightly with a warm iron.

For a single tie cast on half the number of stitches, and decrease or increase at the end of each alternate row. In other respects the directions are the same.

No. 2. Cast on 52 stitches.

The pattern is divisible by 4.

1. Knit plain.

2. Knit 2, purl 2, repeat to the end of the row.

Repeat these 2 rows until the work measures 13 inches.

Decrease at the end of every row, keeping the pattern straight, until there are 24 stitches. Work on these stitches for 13 inches, then increase at the end of every row until there are 52 stitches.

Work for 13 inches and bind off.

Sew up the tie and place the long seam at the back. Seam the short ends very neatly and press the tie.

This pattern works out nicely as a single tie if this kind is preferred. For this cast on 24 stitches, and work 13 inches in the pattern, then decrease at the end of every alternate row until there are 12 stitches. Work on these stitches for 13 inches, then increase at the end of every alternate row until there are 24 stitches again. Work for 13 inches and bind off.

No. 3. This pattern requires a number of stitches divisible by 2.

Cast on 48 stitches, and always slip the first stitch in every row.

1. Knit plain.

2. Purl.

3. Slip 1, knit 1, then knit 2 together all along the row until only 2 stitches are left; knit these plain.

4. Slip 1, knit 1, -:- pick up and knit the thread which lies between the stitch just knitted and the following stitch, knit the next stitch plain, repeat from -:- to within 2 stitches of the end of the row, knit these plain.

5. Knit plain.

6. Purl.

7. Same as the third row.

8. Slip 1, knit 2; pick up 1 and knit 1 alternately to within 2 stitches of the end of the row, pick up 1, knit 2.

Repeat these 8 rows until 13 inches are worked. Then decrease 1 stitch at the end of every row until there are 24 stitches. Work for 13 inches, and then increase at the end of every row until there are 48 stitches. Work for 10 inches and bind off.

Sew the long edges together, place the seam at the back of the work and sew up the ends. Press lightly, so that the pattern may not be spoiled.



No. 1



No. 2



No. 3

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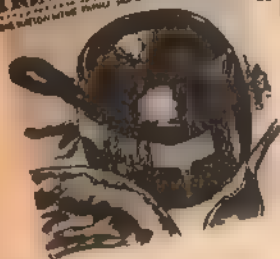
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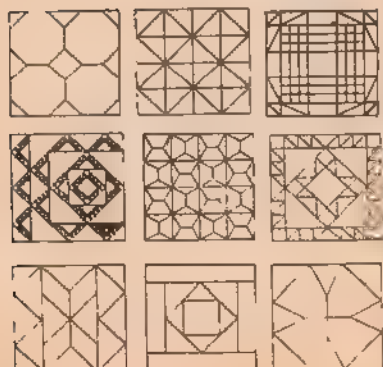
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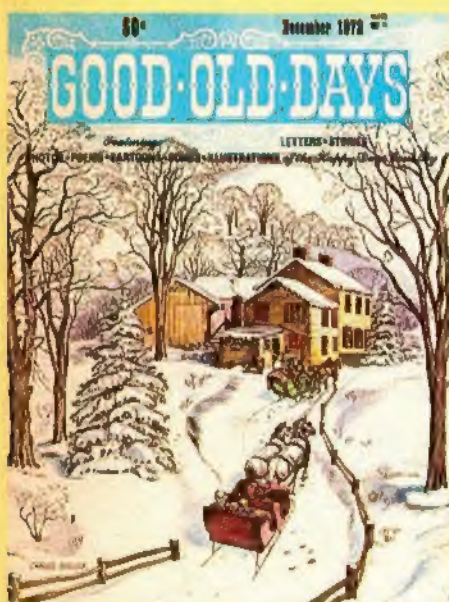
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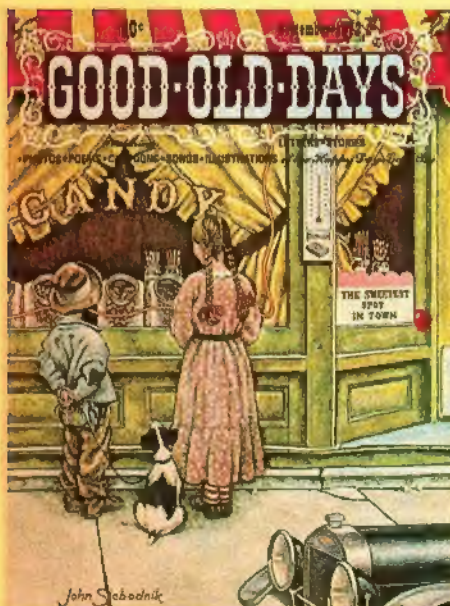
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